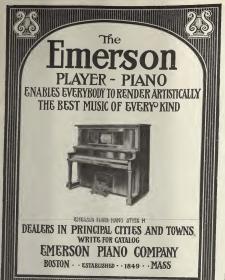
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THE ETUD

MAY, 1915

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Apollo in Alfalfa



Babel?

onions because we once had a war with Spain.



Reeder, North Dakota,—ever hear of it? Reeder was born in 1907. Nearly three hundred and fifty fine people live there. Set in the heart of a wonderfully fertile plateau, one can look out with the naked eye for twenty-five miles in all directions over glorious fields of corn, alfalfa, wheat, and that sequel of sensible farmingprosperity. Springs of clear, fresh water bubble up around the town and there are "inexhaustible" coal mines at hand.

If you should go to Reeder you would see among the few buildings of the town a barn-like structure which has had more to do with putting Reeder "on the map" than anything else.

This building is the Reeder Auditorium, the music centre of a new country with new ideals and new hopes.

In the old days a frontier town eight years old would focus its musical interest in McGovern's saloon, with its paretic piano opposite the bar. Musical criticism was peppered out of the mouths of sixshooters and the "artist" who escaped having his hide punctured was turned upside down than if we were to declare a ban upon Spanish to be congratulated. But the "good old days" of the frontier are no

When Apollo stalks into the Alfalfa field he is greeted in these glorious days with open arms. Therefore, such a town as Reeder, N. D., must have a choral society. This speaks more for the progress of the town and its future prosperity than could all the commercial press agents it might employ.

All real progress is first in the mind and in the soul. Reeder has made the best possible step in its infant career. The choral society under the direction of Jacob L. Hjort (born in Iowa) is splendidly American in its spirit and in its work. The Messiah and the Creation have already been given with the assistance of musicians and singers from neighboring towns, and "neighboring" out yonder means anything within the radius of a hundred miles or so. Now the Reeder Choral Society is at work upon Cowen's Rose Maiden, and what a fine performance that will be with all the exuberance of the northwest in it!

The point is this. Reeder didenot wait until it had a Carnegie Hall or a Royal Albert Hall before it got to work to produce musical results. Reeder realized that a fine building does not make music, but that music may make a fine building some day. What Reeder has done is being done in many other thriving Western centres. Lindsborg, Kansas, for instance, has an annual Messiah festival that has called for the assistance of Johanna Gadski and Julia Claussen. People come from miles and miles around for their annual feast of song. Behold! the sizzling bullock of the barbecue of yesterday has been dispossessed by the Hallelujah Chorus. Instead of barbarous orgies of gorging, Americans are clamoring for the higher delights of life. Such associations as these and others similar to the Symphony Orchestra of Calgary (in Northwest Canada), spell the story of American musical progress better than anything else possibly could.

The idea that fine choral singing must of necessity be confined to great cities is ridiculously stupid. It would be impossible to imagine finer choral singing than that of the famous Bach Choir of Bethlehem, Pa., under the masterly direction of Dr. J. Fred. Wollc. What Reeder has commenced and Bethlehem consummated may be repeated in hundreds of American cities.

EDWARD MACDOWELL was for writing musical terms in English instead of Italian and in that he was carrying out theories formerly advocated by Schumann and others. Now an article in Die Musik, "Über Die Verdeutschung Musikalischer Fremdwörter," emphasizes this plan. Every art and science has its technical language, one Greek, one Latin, and with music the mellifluous Italian. Why barter the beautiful Tuscan tongue for a jargon of all languages? In these days with leanings toward Volapuk and Esperanto why strive for a Babel? Is it not clear that the nationalization of the musical language and the disuse of the tongue so long employed must serve to limit the scope of the music and the music workers of the land which insists upon its own tongue and nothing else? Although the



A Splendid Work

writer in Die Musik sees his country fighting "a world of enemies,"

surely therein is no more reason why the language of music should be



The Biennial Convention of the Federation of Musical Clubs which meets in Los Angeles next month is a striking refutation of the old-time slander that women were not good organizers. This federation has been largely a woman's organization, and its success is to be regarded as ninety-nine per cent. feminine and possibly one per cent. masculine. These fine enthusiastic workers represent the injection of a new spirit in American life which must of course be felt in our government with ever-increasing force. More significant than anything else is the fact that this organization is peculiar to America. To the best of our knowledge no European country can boast of such an extensive and well-defined movement to foster musical art. All success to the American Federation of Musical Clubs, and to the ladies who have worked so zealously for it.



Common Sense and Practice



RESULTS and results only are the granite stones upon which real reputations are built. Look over the field in any great city and see who have survived the tests of time. Where is the man who counted wholly upon printer's ink? Where is the woman who depended upon her social following? Where is that glowing youth who counted upon an invincible method? All of them dead as the walls of Louvain. Real reputation-making results come from practice and nothing but practice. Next month THE ETUDE will present an interview with Mr. Alexander Lambert, whose reputation as a teacher was built almost wholly upon results. Mr. Lambert discusses the subject of practice in a manner that can not fail to interest you, because he shows what is and what is not profitable practice.

The Vagaries of Modern Harmony

By A. W. BORST

THE time is surely not far off when all teachers of the pianoforte will be expected to know at least the rudiments of the grammar of their art-of which Harmony, Counterpoint and Form are the bases. As they advance in their researches, they will stumble across many innovations which their text-book would not have countenanced. In fact, to the thoughtful student, the old guide-posts, recommended by a teacher, would almost appear unreliable. Assertions like the following which were formerly as positive as an axiom of Euclid, seem to him of little account: that every musical composition, in order to conform to one of the first requirements of art Unity should close in the key in which it is written; that there exists an intimate relationship between certain keys, from which too many departures are not advisable; that bare fourths and fifths-the delight of the original experimenters of a code to combine sounds-have been tabooed for a long time; that suspensions are not allowed to come and go as they please; that the effect is not agreeable when they are struck at the same time as the note suspended, Instead of Unity and fixed design, he will meet with constant intentional ambiguity. The relations of the original key have hardly a speaking acquaintanceship, and Webster's definition of Harmony as "pleasing to the ear," becomes quite a misnomer

Everyone is willing to admit that music, like any of the other arts, cannot remain stationary. So that composers have full license to leave the beaten paths and seek new ones-should these appeal to them as more adapted to the expression of their inmost feelings Evolution, however, ought not to be read-revolution And it is only against this that we utter a protest. If we examine the modern school of Russian music, we are usually delighted with the moderate expansion of the laws of harmony and counterpoint. But when the ear is assailed by incessant combinations which are too far-fetched and often really painful, it would seem as if all the solid foundations of what we understand by well-written music had been undermined. Unless indeed the gospels according to Strauss, Schoenberg, Ravel, Debussy, etc., were to be accepted. A few quotations will serve to illustrate our case. As a mild example of a disregard for old rules, we need only to turn to a movement like the Doll's Serenade by Debussy. After a series of major ninths, the climax is reached by that on C springing to that on F sharp. The result is problematic. Per contra—the student will do well to examine the Ballade in F by the same composer, where his free treatment of secondary sevenths produce a very beautiful effect.

Much harsher are the progressions in works by M. Rayel In one of his Pieces Enfantines the theme has an accompanying dissonance for a whole page, and the piece closes with each hand holding down the five black

The following excerpts from an Album by the same writer will give an idea of ultra-effects in the most modern school of harmony. No. 1 is taken from a little prelude. The movement terminates with a major ninth as a melody-note. To some this may possibly appeal as a gem!



One would have to dig deep in order to secure the roots of some of these chords

While admitting that many of the surprises in modern harmony and chromatic counterpoint are exceedingly revived, although around the radiator.

THE ETUDE

emotional, especially in orchestral music, some of ou extremists dab on the flaring colors so continuously that the charm of repose and contentment is quite lacking. After being in a chemical laboratory for a while, there is a fascination in experimenting with new combinations, difficult to resist. Sometimes the proceeding is apt to be dangerous. In composing, the temptation is analogous. A young enthusiast returning from a performance of that charming opera, The Jewels of the Madonna, could not fail to retain the impression of some of Wolf-Ferrari's weird harmonies with the result that his taste for what is bizarre may be developed at the expense of his taste for what is sane and normal.

The moral for the young struggling aspirant is not far to seek: he should not follow the newest fashions until he be thoroughly conversant with the methods established after centuries of gradual development by our great classical composers. How far he may depart from these later on may be safely left to his good taste and judgment. He will at least have learned to set a true value on some of the latest contributions to

Instead of "Recitals"

By LESLIE B. DANA

THE annual, or semi-annual, "recital!" To Charles, who is strictly an average pupil, of the masculine gender, it is an insufferable bore. "Get all-dolled up and forget everything you ever knew," is his comment To Blanche, whose parents are well-to-do, it is the occasion of a most favorable comparison of herself with the other children-as to dress, coiffure and the flowers she receives. To little Sonia a "recital" means the worst of all her troubles; it also entails weeks worry and deprivation on the part of her whole family, for "our girl must have what the others have," and it is sometimes difficult even to pay for her regular lessons. And somehow it always happens that the Sonias are the embryo musicians, and it is trying enough to the teacher to have his best pupil upset and nervous at the very time she is on exhibition A certain school with which I am familiar has untied

the Gordian knot-in the proper way-by cutting it "recital" as such has no place in the school work. Every Friday afternoon, from four to six, there is most informal musicale (I have heard them referred to as spiels) in the big studio, and the programs are so arranged that each pupil takes part once a month. is expressly stipulated that school clothes are to be worn, and flowers and bracelets are equally taboo The audience has comfortable chairs-not in rows but in groups, as suits them best-and each child taking part has the privilege of three guest cards. Any pupil of the school may attend any musicaleprovided only that he may be suddenly called from the audience to the piano! It is by no means unusual for a Big Sister, who is also a pupil at the school, to be ned from her inconspicuous corner with, "Miss , I have here the Toccata you played so well at yesterday morning's lesson. I am sure the children and all of us would enjoy it." Or perhaps it is Little Sister, whom Big Brother leads proudly to a seat at the piano. Such a thing as stage-fright is seldom met in small children, and in this school "playing before people" has become second nature to all.

The names of the players (with a few exceptions, as above) are posted in the hall just a week ahead. so there is no time for elaborate preparation, and sometimes the name of the composition is known be-forehand, and sometimes it is not. Often a kind hint is given, "You play that well enough for a Friday afternoon, Frederic," or "Don't drop your practice on

Sometimes simple refreshments are served at the end, very rarely a special treat is provided in the way of a recitation on some suitable subject, or a poem is read with a musical accompaniment. One never knows, All expenses incurred are charged up by the business manager to advertising-and rightly so.

THE co-operation of parents is a matter of urgent importance to music teachers. Apart from aesthetic matters, music is of enormous importance to the welfare of the home, where it acts as a tie for both parents and children. Dr. Pyle has well said in his Outlines of Educational Psychology, "the modern parent does not live with his children nearly so much as he should and can. The family fireside must be

Little Problems in Human Nature Connected with Music Teaching

By ALEXANDER HENNEMAN

In the first hard years of teaching I had fallen in the habit of looking upon an unsatisfactory class one of the vicissitudes sent by heaven. My attin "What can anyone do with these students? found that I, like many other discontented teach had pupils the general run of whom were "indite "careless," "lazy" and what not. In fact, they a everything but what the Lord should have made the (I did not realize then that, besides the Lord I had an important part to play in the shaping of pupils.) I felt the class was small because people at not up to my standard of instruction. What the m lic wanted was to be hood-winked and I was a such methods, therefore my elasses were smaller if those of others, who, I felt, must lend themselve hoodwinking methods. But underneath it all there a a "still small voice." It kept up an irritating state doubt within me and my accusations against the poly sounded a little lame with that still small voice que making itself heard. Fortunately for me, though was too "set" to accept the self-accusation, I was real to question my adverse criticism against those who

Problem No. 1-The Careless Pupil

Just as an experiment I decided to take all the blan on myself, and see what would come of it. Here we Miss A, an indolent pupil. Why was she indolent? decided then and there that perhaps I was partly blame and that I should be the first to make a chang said to myself "Perhaps you are careless, or you fail to interest her in her work. Experiment with her and see if she cannot be roused into interest The experiment proved signally successful when one I went at it in earnest. As a scientist treats a subject under observation, so, from then on, I made ever student a subject for the study of human nature.

Problem No. 2-The Obstreperous Pupil Problem number 2 was the "obstreperous pupil." She was always ready to contradict. Stubbornly she world hold to her opinion. I thought perhaps my manner made her stubborn and I decided to adopt a different style of address. I soon learnt how to reach her and she became one of my most docile and interested strdents. She had been wrong, but so had I, and it was up to me to display the greater intelligence and win

Problem No. 3-The Pupil Who Missed Lessons

Problem number 3 was "missed lessons." I stratel the case and decided the fault was mine for two reasons. The first and most important one was that my lessons were not interesting enough to draw the pupil from other interests. The second, my book-keep ing methods were slovenly and my business was of ducted on a hit-and-miss method. All changed for the better by putting more interest in my work, by meeting my students more cordially and by giving them me for their money than they had bargained for. I agree with Liebling: "The missed lesson problem is the solved. Give such lessons that your pupils do not want to miss." By attending to my accounts promptly by informing the pupils that, taken or not, their its sons were charged, completely eradicated the irregula habit. All my students are expected to pay in advance I gladly make up lessons, but all lessons are charge and must be paid for. There is no trouble about if one decides on a business system and sticks to it

This experience was one of the best I ever had. And since, when anything goes wrong in the class, I take it for granted that it will come out right. I look to the bright side of things and have faith in the good ness of human nature. And human nature is good and if met half-way will always turn about on the right side of the question.

Since that time, I never accuse the public or #5 pupils for any deficiencies. If I find any cause dissatisfaction on any point in a pupil I say to mything it is up to you to change it." And I change if methods at once. To the young teacher I say thou and do likewise, and your class will increase and the world in which you move will be a lovelier play

Music A Human Necessity In Modern Life-Not A Needless Accomplishment

A LETTER FROM ANDREW CARNEGIE

"Music, the harmony of sweet sounds, stands foremost as a means of drawing us heavenward. The greatest tribute ever paid to it is that outburst of Confucius, five hundred years before the Christian Era:

"Music, sacred tongue of God, I hear thee calling, and I come."

"His enchanter was the Lute, then first of all instruments, but what words could have given proper expression to his rapture had the resounding organ. grandest of all, vibrated thru his heart, carrying him upward to the celestial

"Shakespeare has paid his tribute to music:

"The man that hath no music in himself Nor is not moved with concord of sweet sounds, Is fit for treason, strategems and spoils, The motions of his spirit are dull as night, And his affections dark as Erebus: Let no such man be trusted.'

"Is there ever to be an instrument transcending, or even competing with the organ? We doubt it. Even angels with their harps before the throne are not entirely satisfactory. Let us indulge the hope that these are used merely as accompanists for ordinary entertainments, and that the solemn organ alone peals forth its holy strains and carries our souls upward to the throne."

New York January 7th, 1915. Andrew Carnegie

AN IMPORTANT SYMPOSIUM

THE ETUDE is presenting, from month to month, what it feels is the most important symposium upon music yet published. These teresting opinion. In succeeding issues THE opinions from foremost American thinkers in varied occupations all point to the great truth, that men of large breadth of view see in music and musical education one of the greatest of all forces for world betterment-a practical daily need, not a dispensable, frivolous pas-

ETUDE readers themselves require no convincing upon this point, but the enthusiastic who has manifested a life-long interest in music music lover will rejoice in finding in this symposium powerful propaganda with which to command higher respect for the real significance of music.

Last month Edward Bok, Editor of The Ladies' Home Journal, contributed a most in-ETUDE will print opinions from Russell H. Conwell, Clergyman; Daniel Frohman, Manager; G. Stanley Hall, Psychologist: Thomas Edison, Inventor; Hon. Richmond P. Hobson, Statesman; Eldridge R. Johnson, Manufacturer; David Starr Jordan, Educator; John

Luther Long, Author, and many others.
In this issue The Etude has the honor to present the opinion of Mr. Andrew Carnegie, and has given richly of his great fortune to the cause. Thousands of Church Organs in all parts of America exist because of Mr. Carnegie's generosity in that direction.

After the Musicale

By HARRIETTE BROWER

THE pupils had all gone home; the last guest had departed; the lights were extinguished. Only an opal escent globe on the low table near the breplace shed a soft glow over the artistic studio with its two pianos, its pictures, its flowers. The studio looked unusually festive to-night, for Miss Barnard had just given a student's musicale. With a little sigh of relief she threw herself into an easy chair to think it all over; to balance the pros and cons of the last two hours. With varied emotions she went over in mind each incident of the evening; the nervous slips of some of the pupils, the unexpected mistakes; the traces of nervousness and fear. Against these she balanced the many kind and pleasant things said by fathers, mothers and admiring friends; she treasured every little encour-

"Yes," she mused, "they all seemed to think it the best musicale I have ever given, though people are apt to tell you the last is the best. Well, it ought to beif the teacher is doing her utmost-the work ought constantly to improve. Affairs of this kind mean lots of work for the teacher, truly enough. How carefully we rehearsed everything, especially the two quartettes and the duo, which the older girls played. They do love the ensemble work.

"There is no lesson to the teacher to compare with giving a pupils' musicale. It is like holding a mirror up to her work-bringing it out into the glare of the bright sunlight. Every weakness and every fault seems magnified on such occasions. Such illumination must of the greatest benefit to the teacher; she can stand off and get the perspective, as it were; can see what she has done and what she ought to do. It is true that at these times, through nervousness and fear, faults seem to crop up that I never dreamed of; some of the girls did things to-night I never knew they could do. For instance, there was Lillian, who clung to the pedal as though she never would let it up. I must look after this, for she has never done so before. Then Margaret forgot all about the phrasing in her Haydn Sanata, so that some measures were hopelessly awry. And, oh, Impromptu! I am glad no great critic was presenthow could I foresce these things?

Lessons from the Musicale

"What was the most glaring technical fault my pupils showed to-night?" Miss Barnard pondered the question thoughtfully. "Perhaps the one that struck me most forcibly was a high wrist. Now, I constantly inculcate the principle of low wrist for passage work; by precept and example I insist on this point almost more than on any other. I give plenty of wrist exercises, in chords and octaves, and insist that the wrist shall always be flexible. Yet in times of the least excitement, up goes the wrist; the tendency seems to be to stiffen at this point. Well, I must be more explicit yet; I must not only talk and demonstrate looseness, but I must go over every phrase of the piece and see that the hand is always lifted for phrases, that the wrist is always pliable. I must go over these things until the pupil has no alternative but to do them correctly. But after they are done correctly in one piece, can I trust that true principles will be applied in other pieces? Yes, I can hope for some of this care and attention if I have taught the pupil to think, That is the first and greatest problem for the teacher.

"Another point which is vital is the weakness of third joints of the fingers. How I work over thisgive special exercises to correct it. Weak, wavering finger joints I cannot abide; fingers must be made strong and dependable. Does not Leschetizky say he has but two great principles-loose wrists and firm fingers? I, too, have tried most patiently and thoroughly to instill these two points into the consciousness of my pupils, and thought I had done so to a respectable degree. But did I not see Jane playing her chord passages with fingers that bent and wobbled in a noticeable way; some of the others had a tendency, at times, to do the same. Well, I shall have to be more

Then there are the scales and arpeggios, especially the backward ones-where the thumb is turned under the hand. How easy and simple they are when done correctly—and yet it takes some girls a long time before they can do these things fluently—especially if they have studied with other teachers who have allowed them to form careless, incorrect habits. I saw THE ETUDE

thought of 'going under' where they belonged-hands which could not slant in the proper direction. The results were uneven scales and choppy arpeggios. All this, as well as most of the unlooked for errors I saw to-night, were due to fear.

"Oh, if I could only destroy the spirit of fearvanquish it for the whole world-what a boon! How happy I should be! Every music pupil, every player should belong to the 'No Fear Society,' I was reading about the other day. I think I shall have to start a branch of that society in this town. If I could blot out forever the nerve-racking fear that players and singers seem afflicted with when they come before an audience, I should not have lived in vain. It is all so foolish and senseless to be afraid of such a ghost. I say to the pupils, 'You fear only because you think of yourself, and what your sensations are. Why not think of the listeners and see what effect you can make on them? Get the message you have to them; make the music speak to them! You cannot do this unless your mind is filled with the meaning of the musicunless you are striving to play everything with absolute correctness and beauty. These thoughts, together with the constant effort to keep loose and flexible in hands and arms, will take away the stiffness and angularity caused by fear.' Matthay says so many fine and helpful things on this very point." She picked up a new book from the table and opened to this para-

The Fear of Failure

"To be afraid of failure does not constitute a care for music at all; on the contrary, it is a form of selfishness, and as such must therefore cause failure. To succeed in art, as in anything else, we must be 'unselfish'-so far as that is possible to us humans-we must throw self overboard, and really caring for art, we must wish to do well because art is so beautiful, so worthy, that any service we can bring to its shrine is as nothing. Thus we shall indeed take trouble, we shall be as keenly alert as lies within our power, not for the sake of our own aggrandizement, but for the sake of making the beautiful attain its highest possible the breakneck tempo at which Alma took the Reinhold perfection; and our 'carefulness' will thus, so far from chilling us, stimulate us musically to ever increasingly effective efforts.

"I follow all my admonitions to the pupils with practical help in memorizing their pieces, so that really my pupils play with commendable accuracy and assurance, in spite of a few minor failings. They are really dear children." Miss Barnard's eyes grew soft and tender as she thought of each member of her little flock, especially of the younger ones.

"How hard they try to do well, to please methose little lads and lassies! Through the winter days, when the parlor is sometimes cold and cheerless, and the little weak fingers apt to be stiff and chill; yet the practice hour must be faithfully kept, and the lesson Icarned for teacher-and for mother's sake. And in the long, bright summer hours, when it is far pleasanter to chase gay butterflies over the lawn, go sailing over the lake or do a hundred other delightful things, yet the promise to teacher must not be broken. So the warm, moist fingers toil over the keys, in spite of the sultry heat. Dear little fingers! Their brave efforts and struggles to master the mysteries of time and tune, preach an evangel of patience and loving service; they bring in a reign of harmony in the home. For them father labors that he may have means to provide a beautiful instrument and the necessary instruction. Mother loves to hear the simple pieces her darlings learn to play, and brother early feels the refining influence of the little home pianist. What would we do

without these same dear musicians!" Miss Barnard rose and moved to the piano; she touched the keys softly, tenderly, lovingly, as though she felt herself surrounded by a group of her little musicians; then through the shadowy stillness of the room throbbed the ethereal harmonies of Schumann's

The oldest existing musical society in Europe, according to Grove's Dictionary of Music and Musicians, is the Hibernian Catch Club. It was founded by the Vicars Choral of St. Patrick's and Christ Church Vicars Chorar of St. Farities and Christ Church Cathedrals, Dublin, in the winter season of 1679-80, for the cultivation of "catches" and vocal music generators to the cultivation of the cultivation of the cultivation of "catches" and vocal music generators. lowed them to form careless, incorrect mans. I saw some forgetful fingers to-night; thumbs which never volume of their favorite catches was published in 1741. ally, The existing records go back to 1740, and a

Is Music Always Inspired?

IT is always interesting to reflect upon who the music we hear is the result of what it is inspiration and what part is the outcome of h poser's craftsmanship in fashioning his idea. tended periods. What musicians term Kaoela Musik" or music worked out upon a mechanic with little thought of anything but that the abhorrence of all who love the art in a recent The Musical Times Mr. Ernest Newman discount very interesting subject. Among other things he "Tchaikovsky has an interesting passage on his

method of writing. The germ of the work one says, suddenly and unexpectedly. If the soil is n that is to say, if the disposition for work is the it takes root with extraordinary force and reshoots up through the earth, puts forth branche finally blossoms. His somnambulistic dream is in upon by domestic and other disturbances Do indeed, are such interruptions. Sometimes the the thread of inspiration for a considerable in that I have to seek it again, often in vain h cases cool head work and technical knowledge come to my aid. Even in the works of the ar masters we find such moments, when the organ quence fails and a skillful joint has to be made that the parts appear to be a perfectly welled w But it cannot be avoided. If that cond ton if and soul which we call inspiration lasted long with intermission, no artist could survive it. The stra would break and the instrument be shattered into ments. Once more we find the emotion beng and consciously manipulated by the artist Wilhon double consciousness there can be no art. artist who ever lived, no artist whom we could in: could keep inspiration going continuously from the bar of a big work to the last. The compose Tristan is necessarily the work of many months of haps years. The composer must often have to la the pen in the middle of a piece of emotional dement, and take it up again after an interval of su tion here; how does he set the emotional engine store ing on again from the very point at which stopped and at the same pace as before? Obvious a sort of 'head work,' though not precisely of their that Tchaikovsky means. The composer upon the occasions must sit down at his desk in comparacold blood; but the mere act of setting his brain work coolly soon generates the needed heat

Uniformly Well-Trained Pupils

By HERBERT WILLIAM REED

TRY to be one of those successful teachers of sh is said, "Her pupils are uniformly good ones not feel proud that your teaching is represented one or two persons in your community, but rejoice the happy feeling which comes when people say. her pupils play well." You can accomplish what of succeed in doing, but only when those latent powithin you assert themselves. The successful trad must have at her command the tact of a politic the strategy of a general, the constructive ability of architect, the resourcefulness of a civil engineer. the well-stored mind of the manager of an inform

Have you a self-satisfied pupil? Then it is you opportunity to improve her taste. Have you a time faltering pupil? She is yours to encourage. He you a silent pupil? It is your privilege to draw ited those pent up ideas. Have you a careless, indifferent pupil? It is your duty to interest such. Have you discouraged pupil? Your place is to incite person ance. Have you a lazy pupil? It will be much your credit to make of her an enthusiastic worker Have you a conceited pupil? It is your duty to print some of her superfluous notions. Have you a to less pupil? Your mission is to teach calmness and

Administering the proper measure for the particular case, the wise teacher goes forth "conquering and conquer," her prestige increasing with each successor season, until she finds her teaching periods always followed and a waiting list in reserve. She produces milen results, and therefore her services are appreciated and in demand. Instead of exploiting a few pupils, shade finds a pleasure in all her work, and rare indeed are the many lesson periods which other teachers look upon with dread,

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THE ETUDE

MARK HAMBOURG

"In these days of Dreadnaught technique, when the modern pianist must have an equipment as powerful and as invulnerable as a battleship to ward off the projectiles of the critical public and press, there is so very much to be accomplished that not a moment's time must be lost if the career of the virtuoso is chosen as a life work. The standard of playing has become high because one part of the public has been educated to expect perfection and because another part has a really well developed appreciation of what is and what is not good taste in interpretation. Therefore it may easily be seen that the career of the virtuoso is becoming more and more exacting as time goes on. Think for a moment of the immense number of pieces with which the successful pianist must be familiar to say nothing of those which he must have at his finger's ends-his repertoire. Nowadays one must have a veritable library not on one's bookshelves but in one's head. In what other profession are such enormous demands made upon the memory alone? The work before the student, then, is staggering in its aspects. No wonder many are discouraged before they have traveled more than a short distance along road. If real progress is to be insured no time at all can be wasted. The need for expert instruction in the case of the student expecting to become a virtuoso is really very great. A poor teacher wastes not only time but that more scarce if not more valuable commodity, money. The good teacher uses only what is needed in each particular case and thus the pupil is not weighted down with a vast amount of unnecessary luggage.

Essentials that Count

"Great erudition and great keyboard skill never make a successful teacher unless there is that precious gift for divining just what is right at the right time Common sense in little things in teaching is far better than a complicated view of musical complexities. For instance, the pupil should learn at the outstart that he has four main channels through which his musical training may be brought to him, namely

Visual Aura1 Harmonic Mechanical*

That is, he must use his eyes to fix in his mind everything that can be determined by the eye. Nothing on the printed page must escape him-nothing in hand, arm and body position must elude the close scrutiny of his eyes. His eyes must be like two ever present teachers making every hour of practice an instructive hour and nothing but an instructive hour. His ears are likewise teachers, and when the aural sense is so developed that when he sees music he can hear it, as though it was being played and enjoy it with the same ease with which he reads a book he is to be congratulated. By synchronizing as it were the visual sense and the aural sense a vast amount of waste time may be saved. Yet, thousands struggle with the keyboard

for years and never acquire this sense. Next the student must understand the family of chords and know how they are related. Practice in harmony should be as regular as practice in keyboard exercises. The brain must have a kind of harmonic technic. The reason why I emphasize this is simply ecause with such a technic the student can save hours of silly finger dawdling at the keys-hours that never produce anything but calloused finger tips.

"Finally we have the mechanical, which, indispensable

as it is, sometimes results in excesses altogether unwarranted. Please do not think that I am trying to say anything so stupid as declaring that keyboard practice and lots of it is not necessary. Quite the contrary is true. What I am trying to point out is that is not the time that one spends at the keyboard that counts but what is brought to the keyboard by the brain of the pupil, and how the time is spent at the keyboard. I do my best practice away from the



keyboard. That is, I work out the musical problems and get them straight in my mind so that no time is lost in fumbling over keys.

A Convincing Illustration

"In order to point out very clearly what I mean when I say that it is what is done at the keyboard rather than how much time is spent there that really counts, one need not go any further than the case of the child prodigy. Here we have an instance where

[EDITOR'S NOTE.—Mark Hambourg is a member of a profit of multiple His father, Michael Hambourg and the Hambourg and the Hambourg and the Hambourg and the Hambourg Mark is a feeling of reasons, while another benche of Mark is the brilliant related, and Hambourg Mark is the brilliant related in the Hambourg Mark in the Hambourg Mark is the Hambourg Mark in the Hambo

there has not been time for an enormous amount of practice yet there are continually brought before the public children of ten, eleven and twelve with astonishing technical ability. In my own case I remember very well that my father, a very busy man, let me have as a first teacher one of his own pupils who was gifted in playing rather than teaching. This was a well meaning person of eighteen or twenty who took a perfunctory interest in teaching, but did not do everything possible to advance me. Consequently, I came to hate my music lessons and detested practice. This hate became so violent that I remember as a very little tot running splinters into my fingers to prevent taking a music lesson. My father was quick to note my attitude and soon took me in hand himself. He was a natural born teacher who loved children and inside of a few weeks my enthusiasm was so great that it was difficult to keep me away from the piano. In a little more than a year I acquired a technic which seems surprising to me at this day. In a very short time I was considered ready to make a public appearance and soon found myself before the public playing in many cities with success. Obviously, it was not years that gave me that technic but a well planned course carefully worked out and filled full of that priceless enthusiasm without which musical success is unthinkable. My father's logical explanations instead of dogmatic directions gave me delight in everything I did. In no other way could I have been enabled to play with orchestra at the age of eight. Ordinary instruction was carrying me farther and farther away from the right path. Moral: Have as good a teacher as you can possibly secure and afford. It always pays

How Reflection Saves Time

"In studying a new piece, experience has shown me that it is possible to save a great deal of time through reflection. First I play the piece through carefully to hear how it sounds. Then I analyze it carefully down to its finest points. This serves to fix the piece in the mind and saves hours of practice drudgery. Then comes the practice itself which is followed by a period of reflection. During this period of reflection the piece is, as it were, digested musically. It is only by some such process that the student can really be said to master a work. The great trouble is that the fingers are magnified in their importance and the brain is minimized.

"Teachers seem to fail to realize that pupils have brains and that these brains must be directed as carefully in music as in any educational work. More 'talents' have been ruined by failing to consider the brain side of the work than in any other way. In no other art but music is anybody and everybody permitted to teach. To preserve the talent of the child and insure regular progress by all means secure a good teacher at the start. Forget about the method that the teacher teaches and see that you get the right indivual. Of course, the work must be methodical but it need not be somebody's patent plan that is supposed to apply in all cases with magic precision. With all other thinking planists, Leschetizky included, I am emphatically against the proprietary method idea in music study. A poor teacher with the best method in the world could not produce good results. To paraphrase a line of Shakespeare 'The teacher's the thing' and by this I mean the individual. To hold to a weak teacher with a much advertised method would be like retaining an incompetent doctor in a dangerous case just because

Scientist The main thing is to get the right individual who has repeatedly shown his efficiency so that there can be no mistaking his claims. Let proprietary methods go to the wind. All really good teachers use much from many, many different methods.

Advanced Work

"Naturally the pupil must expect to work with a teacher who will criticise his efforts with relentless severity if he expects his advanced work to be profitable. Anyone who has faced the fire of Leschetizky has always realized that after this experience one was ready to face almost anything. Nothing could have been more exacting than the demands of Leschetizky Yet everything he said was tempered with such good common sense and often with biting wit that part of the sting was taken away. While with him I always tried to create opportunities to play. Every week I learned a new piece and it seemed as though Leschetizky was equally caustic with each one. There is no way in which the aspiring young student who hopes to become a virtuoso can go ahead faster than by playing a great deal for different people who are frank enough to speak out their minds and who are intelligent and experienced enough to give criticisms of value. In other words these beneficent critics by their constant pounding enable the student to get new angles of vision upon his own work.

Critics Who Help

"No one is a better critic than the fellow pupil. Often he sees things which the teacher does not. value the criticisms of my fellow artists very highly. In an assembly of pupils, however, where rivalry runs high and tongues are loosened by good-natured familiarity, criticisms of real worth are bound to be received. It is next to useless for the pianist to play before his so-called friends. The pupils' recital before smiling perfumed audiences of parents, aunts, brothers and admirers are usually misleading as far as their educational effect is concerned. They may have some value in accustoming the pupil to public appearance and exhibiting the teacher's work but they are likely to he wholly misleading to the pupil. The studios are filled with somewhat ghastly examples of young peo-ple who have been cajoled into believing that they have already made quite a respectable climb up Parnassus when they have really not touched the foot hills. Flattery is the bomb that demolishes more honest effort than anything else,

'Criticism that is well meant is easily detected from that which is merely empty praise or on the other hand stupid fault-finding. During all the time I was with Leschetizky standing up under a bombardment of criticisms I knew that he had only my good at heart. When he came to me as I was about to start upon my career as an artist he had a box in his hand. In that box he had deposited every coin I had paid him for my lessons. Not one was missing. He knew that I had a struggle ahead of me to get a start and he offered me back every Heller I had ever given him. Such'a man is Leschetizky!

Sincerity

"What is the virtuoso's most indispensable attribute? I should say 'sincerity.' If the artist is not sincere he is nothing more than a showman. Every time he goes to the platform he should go with a message. If this spirit is cultivated during the student days all the better. The public has a right to expect sincerity from the artist. If the artist falls before the blandishments of the public, and plays merely to catch pennies, he will surely suffer in the long run. The public now is too highly educated not to distinguish clap-trap. The student should be encouraged to approach every piece with all possible sincerity and earnestness. Do not think that anything that Beethoven, Mendelssohn, Schumann or Chopin has seen fit to write is too little to deserve your very best. Be sincere in all you do and your art will advance finely.

Taste in the Artist's Work

"The artist should unceasingly strive to get down to his own ideas-find out what he himself really thinks. Someone has said that we continually think the thoughts of other people because we are too lazy to think our own. Of course the public has certain natural and human appetites which no virtuoso is foolish enough altogether to disregard yet every program should be representative of the artist's individual

THE ETUDE he was a Homeopathist, an Allopath or a Christian size his whims or exaggerate his personal prejudices but with all good sense he should strive to have every

program he presents be him in person and not some model after whom all others are foolishly copying.

"Program making is a distinctive art. It is conceivable that an artist who makes no effort to have his personal taste represented in his programs but who simply follows the conventions of another day may so stultify his work that progress would be impossible. In the olden days at the Leipsic Conservatory conventions were so strictly defined that Liszt and Chopin were practically debarred from many programs, and Liszt, to this day from the Hochschule in Berlin! Conventions, then, should not be the main factor in making a good program. There are certain intellectual needs of a musical kind as well as emotional demands and these should be considered above all things. For instance, in considering variety the performer is often inclined to let it go with a variety of different names upon the program whereas the main consideration is the variety which should come to the ear of the audience. Even leaving out of consideration those members of the audience who are ignorant of the significance of the names of great masters there are still those musically trained people who are quite as human in their aural appetites and who will respond to a well ordered program and reject a poorly arranged program. Of course the virtuoso has to play a certain number of works which a certain portion of the musical public wants to hear. As a rule such works are those with which the public already has some familiarity or those by composers sufficiently discussed in print to have aroused a real curiosity to become acquainted with the compositions. After these considerations the next would be variety in keys and modes and then variety in forms. Who in the world would want to listen to three symphonies in G Major one right after the other? Variety may be obtained from pieces in markedly different rhythms and metres. Certain pianists have, of course, given historical recitals at which, for instance, have been performed a long series of Beethoven Sonatas. These have an educational value for the student and the professional, but with the general public six Beethoven Sonatas one right after the other would be like eating six big beefsteaks at one meal! The following would in many ways comply with the conditions which go together to make a varied high class program of the present day. Note the constant change of key as represented. It is neither the conventional 'historical' program, nor is it eccentric.'

Specimen Program

r major	J. S. BACH	Italian Concerto	Representing the severely
	L. VANBEETHOVEN	Sonata, Op. 106 or 111	classical style
	F. Chopin	II Scherzo	Romantic and
E Major A Minor C# Minor F# Major B \(\text{b} \) Minor A Minor F# Minor		Etude (No. 10) Etude (No. 2) Etude (No. 4) Prelude Prelude Mazurka Polonaise	Brilliant, Slow Melodic Playful Brilliant Slow Rapid Reflective Magnificent
E Major E & Minor	M. RAVEL CYRIL SCOTT M. MOSZKOWSKI	III Jeu d'Eaux Lotos Land Venusberg music from Tannhanser arranged	Atmospheric Atmospheric
	Debussy	from Wagner. Suite	Dramatic Characteristic

"Of course this is only one of a great many different programs which would exhibit equal variety. There is so much to choose from that there is no need for monotony at any time. Of the new things of the above program, the Venusberg arrangement which Moszkowski has been good enough to dedicate to me is one of the most difficult pieces ever written for the piano. It is filled with the genius and fire of the original orchestral score and makes a fine number for the antepenult position on the program. Also it will be noticed that I finish the program with the Debussy suite. Time was when it seemed the custom to end the program with a kind of musical shock which consisted of bringing forward the player's most brilliant exhibition of bravura work, his tour de force as it were. This, however, is not altogether an artistic arrangement. In the good drama the climax is not reserved for the last curtain but usually comes at some previous moment. Consebut usually comes at some previous moment. Consequently such a number as the values of the series who harters his series for yourselves. See if it does not tally pretty well with gram should be representative of the attisk who have a better program. The artist who barters his art for

easy ways to get applause must inevitably fall it opinion of thinking people.

The Teacher's Opportunity

"Those who have realized their hopes of become great virtuosos often find at the end of the jour that their goal was by no means what they had an nated. The work is hard, unceasingly hard, and the the emoluments are frequently great, all human ha ness is largely a matter of comparative degrees satisfaction. The teacher who has not the fame the income of the virtuoso also does not have it terrific strain, the disappointments, the gruelling or cism. Whether it is better to be the oak battling or the hurricane or the lovely rose in a pleasant sheling in garden must be decided by the individual starting or upon a career. To my mind it is far better to be live, active, helpful teacher than two struggling potent, unsuccessful virtuosi. The teaching field enormous. The virtuoso field is very small. Do belittle the work of the teacher. It is upon the teacher shoulders that civilization advances. If you are teacher be proud of it-rejoice in it, for there is nobler occupation.'

Time for Practice

By WILBUR FOLLETT UNGER

"I KNOW I should practice, and I do try to practice but somehow the time slips by and other things one up to do, and I don't get in my practice."

This kind of pupil needs intelligent management The following case came up the other day, and will see

"Jack," said I, "How many hours are there in a dar? "Twenty-four," he answered promptly; "but I have to sleep and go to school and eat some time"
"Very true," I acquiesced: "but tell me, how long to

"Oh, from ten at night, until six or seven in the

"Well, we'll say nine hours. Now how long are you

"Why, from nine until three." "All right; that's six hours. How much time shill we give to eating?"

"Well, say a half hour at each meal, although inter likes to talk to us after dinner sometimes." "Good! Let us put down two hours altogether fit

"Yes, but I have to get some play, and fresh air, as I have errands to do after school for my mother."
"Of course! Well, if you played outside in the in that would be both exercise and recreation, wouldn't

"Certainly !"

"Well then, let us say two hours for that." "Yes, but I have to do two hours of homework a

"Very well; we'll count that, too. Anythin est"
"Yes; some days I go to the Y. M. C. A. for a swin. and I like to go to the 'Movies' one night a week And then, don't forget the errands, Oh, yes! and Mother makes me take care of my little baby brother some afternoons."

"I see; suppose we add another hour in room figures for either the movies, the swim or your domestic duties, for it is certain that you cannot do all at the same time. Now have we covered everything? Think

"Yes, I guess that's about all, except practicing." "Very well, then; let's add it all up

School 6 Play 2 Homework 2													
Meals	Sleep											0	hou
School 6 Play 2 Homework 2	Meals											2	66
Homework 2	Schoo	1										6	61
Homework 2	Play											2	46
French.	Home	work						•	•		•	2	65
	Erran	ds							•	•		1	69
	T	ota1										0.7	

"You see you still have two hours left out of the twenty-four, with which you can practice, and you must remember I only required you to give ONE little hour out of the twenty-four, and yet you claim that

your own schedule!

Up the Slippery Slopes of Parnassus

By JAMES HUNEKER

In which the distinguished critic calls special attention to studies about which all ambitious students are eager to obtain expert information

tion of the art of playing the piano; Czerny, Clementi, Cramer, the three church fathers-De Lenz calls Cramer the Venerable Bede of the Etude. We had slowly mounted the slippery slopes of Parnassus as far as the Chopin studies, though not quite. But the neak was not yet achieved, there are remoter roads still to be traversed. However, I should like to return to the subject of finger equality, as I forgot to quote Chopin's original views. He once began, as you may remember, a method but did not complete it; he was an admirable preceptor, taking the deepest interest in the elements of his art; but, after all, a poet, not a pedagogue. His sister gave the manuscript of this method to the Princess M. Czartoryska, and the Polish pianist, Natalie Janotha, has translated the fragment Here is the part that alludes to our theme. Chopin

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal touch, but to acquire a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger, some players try to force it to become independent. A thing impossible, and unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the differences: and this, in other words, is the art of fingering."

The Wilderness What a wilderness of piano studies would have re-

mained unwritten if this advice of Chopin had been followed. How many dull hours could have been spared us! All instinctive artists know it. Harold Bauer has been preaching the doctrine for years. Leschetizky built his system-he really has no hard and fast system-on the idea, a purely anatomical one. Mr. Theodore Presser may recall the time when Dr. Forbes, of Philadelphia, performed an operation on the fourth finger-or adhering to the English finger-ing one would call it the third-of my left hand, cutting the superciliary tendon without, as might be supposed, either harming or benefiting my mediocre technique. This is an extreme case, but equally unlike is the monstrous regiment of piano studies. Some teachers dispense with them altogether. Rosenthal simply laughed when I asked him if he ever employed studies. He admitted, however, that when he had ten minutes free after a hard day's playing he would limber up with a few exercises. But everyone isn't a Rosenthal. My own experience as a teachermany years ago-is that I secured quicker results from the snapping fingers in William Mason's valuable Touch and Technic-that is, alternate staccato and legato in one key, the hand being rapidly withdrawn, hence the "snapping:" and also in attacking every figure imaginable with the hand stroke-slowly, of course, and one hand at a time-scales, arpeggios, chords, double-notes. Mr. Joseffy pointed this out to me, and I noted that clarity, precision and speed were quickly attained. Another thing: observe any great artist as he plays-Josef Hofmann, De Pachmann, Joseffy, Godowskyand you will fail to see any finger movement. The hand seems balled-up, as if to pinch; the controlling movements apparently come from the fore and upper arm. This is only in appearance, and, like the con-

Last March I dealt with studies that are the founda- ventional picture of a horse in full flight. Muybridge it was who first analyzed the various movements of the horse by a series of instantaneous photographs, and to our surprise we are shown the legs bunched and not outstretched. But there are a myriad number of minute movements that go to making the synthesis. A great pianist has arrived at his effortless muscular motions only after years of painstaking analysis, thus illustrating the formula of Herbert Spencer as to the advance from the heterogeneous to the homogeneous. Not so long ago Alexander Lambert told me that he had closely observed Leopold Godowsky at the keyboard and failed to detect the slightest finger movement, even when he was performing such colossal feats as the playing of two etudes of Chopin simultaneously. The fact that Tausig, Von Bülow and Joseffy had, and have very small hands ought to prove the fallacy of fanatical finger culture. Which brings us back to my original question: Why should any one trill with any particular pair of fingers if the trill can be achieved by wobbling the whole hand? The truth is that a flexible muscular organization is at the bottom of all great technical feats.

"Debonelessizing"

What is now called-with Delsartian emphasisdecomposition is the real root of the matter. I wish we had a satisfactory English equivalent of the French word, désossement-boning is the precise word, but debonelessizing is a better, if not exactly defensible, That complete relaxation, that absolute unstarching of the muscles, yes, and nerves also, is the key to the limpid technique of a De Pachmann. Go to the circus thou pianistic sluggard, and study the tumbling clowns in the sawdust. They bound like india-rubber when dropped from heights and smile over it: other men would break their bones in the attempt. It is the art of decomposing in its broadest aspects, or the difficult art of holding on and letting go-in a word, the art

I read somewhere a story De Lenz tells about Liszt. The gossiping Russian had begun the first movement of the C sharp minor sonata of Beethoven, the socalled Moonlight, when Liszt seized his little finger of the right hand with "a grip like a June bug" and pressed it "into" the key. The cantilena was improved at once. Here Liszt was only demonstrating the injunction of modern teachers, from Deppe to our daysplay with weight. Yet, Thalberg had a beautiful singing touch, beautiful, but invariably the same, and therefore, according to Ehrlich, a touch that would have been a drawback in modern methods of interpretation which seeks for continuous tonal variety. Liszt has been instanced as an artist whose singing touch lacked the fat, juicy cantabile quality (the late William Mason told me that his touch was positively hard); but whose tonal gamut was all comprehensive-tender. dramatic, poetic and intellectual at will. Color, or, rather, nuance rules. A pianist with a colorless touch will not draw a corporal's guard be his technique never so facile. He lacks eloquence, and is the inferior of the man or woman who says something, though his or her mechanism may not be remarkable. But back to the technical trenches! There are a dozen finger battles still ahead of us to-day.

What Philipp Has Done

I have been asked about special studies. They are to be had in abundance. Dr. Mason's work alluded to above; the Isidor Philipp (of Paris) piano literature, the most satisfying of its kind-his new Gradus ad Parnassum-is a complete course, full of good things, selected by a sympathetic teacher and a finished pianist. M. Philipp has also culled from the Chopin works a system of study which is admirable.

The best way to study Chopin is to pick out the various technical problems from his music. This Philipp has done in two volumes. Before attacking, say, the last four pages of the F minor Ballade you first conouer the various finger-breakers set before you in condensed form. When you take the piece in question, that left hand scale in D flat, or those formidable double-notes in the coda, are at your finger tips. This is the best preparation for Chopin that has yet appeared. Among other works M. Philipp has written A Preparatory School of Technic, a complete School of Technic Exercises in Extension, and also an Octave School containing a vast variety of examples, chiefly modern. Or, if you desire more homeopathic treatment there is C. L. Hanon's The Virtuoso Pianist, edited by W. Safonoff. Arnold Sartorio has a Course in Octave Playing-the study pieces are melodious and graded and my old friend, James H. Rogers, poses in his Octave Velocity-24 exercises and études-the problem and solves it for you satisfactorily. He does the same with his Double-Note Velocity, excellently devised studies. If your left hand is recalcitrant Ernest R. Kroeger has in the Fifteen Studies for the Cultivation of the Left Hand, which I heartily commend, and hot off the publisher's griddle, is a very thorough treatment of all the difficulties in octave playing, entitled The Art of Octave Playing, in 50 progressive studies, compiled, classified and edited by Sigmund Herzog and Andor Pinter. When you have mastered its pages octaves in the most complicated figures need no longer terrify. And yet the old Kullak School of Octaves is not dead, nor, I may say en passant, is Carl Czerny, either. The more I see of that extraordinary pedagogue's work the more I wonder. He has forestalled every modern composer for the piano in the matter of figuration, He is simply the inexhaustible bottle in the conjurer's trick.

Tappert at the Table

In Volume I of Philipp's New Gradus ad Parnassum there is a study for the left hand alone by the late Wilhelm Tappert, once a well-known Berlin music critic and an exponent of Wagner at a time when, to call a man a Wagnerian, was a matter of duelling, either with pen or tongue. Well I had no sooner clapped eyes on that F minor study (where the indefatigable Philipp came across it I should like to know) when certain association of ideas began to operate. I was back at Bayreuth in 1896 where I first saw Tappert, a heavy set man, with a bull-dog face the face of the born fighter that he was. We sat at the same table, Otto Floersheim, then the New York critic, now a resident of Geneva, making the third of the party. It was he who introduced me to the Berlin writer. Tappert was not a conversationalist. He occasionally grunted disapproval when the performances at the Wagner Theatre were mentioned. He belonged to the old guard. To make a short story longer let me tell you that the sight of this study and the name of its manufacturer evoked an image of the man engaged in the dangerous occupation of swallowing his knife as he ate his peas. I saw the knife and the peas perilously balanced thereon, and in the key of F minor. Why? I can't say. The picture came back as vividly as the day I witnessed the fell deed-a man may be a great music critic and yet a sword-swallower So even a dull finger study hath its uses to arouse the

Don't forget the custom of Chopin who, when about to appear in concert, shut himself up and played Bach; no doubt the ill-tempered clavichord, in this case, for the Polish composer was often given to irritable humors. (I wish the Editor of THE ETUDE would get up a symposium of pianists and teachers of piano to consider the question: Why are musicians as a rule an irritable tribe? The answers might be of interest.

This is an eminently realistic period in piano litera-ture. The brutal directness of the epoch is mirrored in contemporary music and with the widespread introduction of national color the art is losing a moiety of its former well-bred grace, elegance and aristocratic repose. Norwegian, Russian, Bohemian, Finnish, Danish, Hungarian peasant themes have all the vitality of the peasantry, and much of their clumsiness, too. When I listen to this species of music I see two stout, apple-cheeked rustics jigging furiously after the hearty manner of "Toil-tillers." Turgenev reproached Zola for describing the perspiration that coursed down the workman's back in so many of his naturalistic novels, and there is a realism that is equally as disagreeable in this national music. Such company is odd and out of place when brought into the drawing-room. With Adolf Henselt the case is different, he is quite at home in the palace. His refined polished speech is never conventional, nor does he tear passion to tatters in the approved modern manner. A man of the world, a bit blasé, but true at the core, he is a poet and a musician. His two volumes of studies for the piano could be ill-spared. There is no one who could replace him. The Bird Study is a classic. His gentle, elegiac nature, his chivalry, his devotion to the loved one are distinctively individual. His nights are moonlit, his nightingales sing, though not in the morbid, sultry fashion of Chopin; even the despair in his study Verlorne Heimath is subdued. It is the despair of a man who eats truffles copiously washed down with choice Burgundy, while his heart is breaking. Nevertheless, there is a note of genuineness. Henselt is never a hypocrite. He dreams with one eye open and Chopin often disturbs his slumbers. What charming études are in his opus 2 and opus 5. What a wealth of technical figures, what cuphony is imperative for their ideal performance. To play Henselt with a hard, dry touch would be Hamlet with the melancholy Dane absent from the cast. The Henselt studies should not precede those of Chopin; in fact, some of Chopin's could be sandwiched with Clementi, or Moscheles-if you wish him—or with Kessler. Chopin used the Mos-cheles preludes in teaching. De Lenz relates that Chopin expressed a mild desire to know Henselt, but did not say anything about his music. Frédéric was always rather exclusive. Henselt will give you romantic freedom, a capacity for stretching and a sweetness of style. I don't believe that all the horde of musical peasants, clumsily footing their rude tunes, have come to stay. In the end form will prevail, and as Buffon said about style—it is the man. Much of latter-day piano literature is vulgar, commonplace and inferior to compositions of the grand classic school. Too often the old convention of artificial salon spielerei has been replaced by a new convention-that of the volks music. It's all right to put the cart before the horse-when

you are backing; not otherwise.

Grieg has been called the Northern Chopin, a superficial simile, but Von Bülow's epigram hit the bull'seye: Grieg is a Mendelssohn in sealskin. The Grieg piano music was once delightfully fresh and it still has a quaint ring. But he said all he had to say in his piano sonata, opus 7, in E minor, and in the first violin and piano sonata, opus 8, in F. The attempt to pad his Scotch-Scandinavian shoulders so as to fit the cloak of the great Pole is an ineffectual sartorial scheme. Grieg lacks a distinguished style, despite his undoubted harmonic originality and mock naiveté, and while I admire his A minor Concerto with its mosaic of melodies, I begin to tire of the eternal yodel, the Triolen that always bob up as a sort of musical trademark. If you wish to get at the technical scheme of Grieg his G minor Ballade will give it to you; as a matter of fact it shows more invention than his Concerto. What a superb stylist was Chopin, and what may we not say about his preludes and studies-the Vade Mecum of all good pianists who, after death, go to Parnassus to study with Frédéric the fugues of Bach and his own studies. In the preludes we may discover rich nuggets. If your left hand remains in-tractable remember Bach will individualize the fingers, and Czerny's opus 399 is excellent, if not pleasant, medicine for the muscles. For a light hand play Mendelssohn, the Caprices, or the F major Study of Chopin, opus 25, No. 3. If you long for variety at this stage dig up Theodore Doehler's fearfully and wonderfully made concert studies, and glimpse the technics that delighted our grandfathers: interlocked chords, trills, prolonged scale passages and vapid harmonies may be enjoyed. Of genuine music there is little, if any; great difficulties were once uselessly imposed upon the left hand without corresponding musical results; this was of attainment are:

Naturally, the wives and sisters should be invited to contribute their experiences.)

This is an entinently realistic period in piano literature. The bratal directores of the epoch is mirrored are periodic of the full minating brilliancies of the French

THE ETUDE

Notable Studies

Single studies are now in order. Joseffy's crystalline étude, At the Spring, is delightful in color and replete with exquisite nuances. To play it pianissimo and prestissimo, and, at the same time, in a cool, liquid caressing manner is to have achieved distinction. Carl Heyman has in his Elfinspiel given us a taste of his Heyman has in his Eifinspie given us a tasse of monderful technique and unfailing charm. Max Vogrich's Staccato Study is brilliantly effective, though I think he found his figure first in a Henselt study. The rhythmic studies of Ferdinand Hiller are excellent, and the late Carl Baermann's are solid, satisfying and sincerely musical. Golinelli, a Milanese virtuoso, has left twelve studies which are now practically obsolete, though the octave study was often played by William Sherwood. In the set is one in C sharp minor with a rolling bass which is effective. Speidel has written an octave study, and then there is that perennial back to old Scarlatti.

favorite, Die Loreley, by Hans Seeling, a talentel favorite, Die Lorens, of Scening, a talente, young Bohemian pianist, who died young (1828-182) His set of twelve studies contain good things, such a the Gnomes' Dance. Dreyschock's Campanella study the Gnomes' Dance. Despections companies step is as dry as his name and reputation. Xaver Sclarwaka's preludes and studies are among the but things he has composed. The Staccato Elude is deservedly popular, and the E flat minor Prelude and F sharp minor Etude are models of their kind. The ast name is evidently suggested by a figure in the first movement—the working-out section of Chopin's Minor Concerto. Moszkowski's three concert studies are difficult; the one in G flat is a rather faded favoring Are difficult, the are well made, and Dupon's Toccata in B is a grateful concert piece. Sgambo has written some interesting studies, though as a whole they lack individual profile. The two most likely to last are Il Combattimenti and Vox Populi. The si studies of Saint-Saens are difficult. One for double notes in repetition is valuable. The Valse in form of a study is graceful, though the theme is trivial. Hi Toccata is his best in the form. If you demand wellity, coupled with lightness and suppleness of wrist or

Some Pitfalls in Sight-Reading

deal, but has had very little training and that years ago, there are always a few pitfalls to catch him unother part. Sometimes the preceding harmony in the ago, there are always a few pitfalls to catch him unaware, which if he tumble into them, will likely betray his lack of training and stamp him as a mediocre performer. If he can avoid a few of these pitfalls, subdominant and dominant, or those chords formed he can often rid his playing of much done now that is

One pitfall, into which this type of pianist often falls, is filling in open octaves, or chords with false harmonies, that is chords that should not be used in this particular place. He does not realize that the filling-in possibilities of different chord combinations within the compass of any octave can be numbered almost ad infinitum. Here are a few: The octave C—C may be filled in thus, C—E—G—C, C—F—A—C. both major chords, then their minor forms, C—Eb—G—C, C—F—Ab—C, also C—Eb—Gb—C, C—D—F—C, C—F—A—C, C—E—G—Bb—C, C—Eb—Gb—Bbb—C, C-D-F-Ab-C, etc. To one whose ear is not very keen or who is inclined toward carelessness this gives a wide field in which to play unmusically.

To avoid doing so, study the passage and see what harmony or chord is needed. The right hand part will often furnish the cue, if the open octave occurs in pitfall!

For the pianist who plays pretty well, quite a good the left hand, or vice versa. Naturally the filling in with the three principal chords of any key, the tonic on the first, fourth and fifth degrees of the scale, this knowledge is of great assistance

The same advice may apply to chords that are already printed in the music, but incorrectly read. Suopose the chord C-F-A-C is the one in question How many pupils will play instead C-E-G-C thereby making an inartistic dissonance! The reasons are plain. The hand falls more naturally onto the notes C-E-G-C than onto C-F-A-C, as the first chord position, C-E-G, where the notes are a third apart, producing only intervals of a third, seems more ready to the muscles, as well as to the ear, than any other chord position; the notes C-F-A-C being a fourth at the bottom of the chord, where a third is more naturally taken. Be accurate in reading, see what the inside notes of a chord are before you play them. Don't fill in open chords unless you have good reason for it, select the proper harmony. Avoid this

Music Standardization in Missouri

(Member of St. Louis Examining Committee, Missouri Music Teachers' Association)

For several years the Missouri Music Teachers' Association has been urging that there should be a standard of attainment for music teachers, just as there is in other professions.

Present conditions in regard to music teaching are appalling. There are no requirements. Pupils who have taken lessons one year or less frequently begin to teach, and many such succeed in forming large classes. The harm worked by these teachers in ruining musical talent and lowering public taste is in-

The leading conservatories of Russia (government endowed) have an eight or nine-year course of study. Progress in technical development is constantly inisted on, as well as a comprehensive guidance through the literature of music.

Music is an exact science as well as an art, and a thorough mastery of its many branches should be obtained by those who would teach most effectively. Some of the requisites of the capable teacher are: a good ear, a developed sense of rhythm, a thorough knowledge of how to produce a good tone and to develop technic, a certain amount of Harmony and Musical Theory, a knowledge of the works of best composers, past and present, and a highly developed taste to teach the pupils to sing or play intelligently

Some of the advantages to the public and to the music profession of the teachers adopting a standard

1. Incompetent teachers would eventually disappear. The public would soon become aware that a standard had been set and would insist that this standard be met before employing a teacher.

2. There would result more efficiency in the community for better musical things. As the quality of musical instruction became better, a better taste would spring up and an increased patronage of concerts, and more secure support of orchestras, opera and oratorio societies would be provided.

3. There would be greater honor and respect for the musical profession. The professions of law, medicine and engineering are held in high regard owing to the standards which they maintain. It is a distinct achievement for a young man to be permitted to enter these professions. If music teachers generally would work with the State and National Associations for the proper standards, a similar position would soon be occupied by our profession.

4. A better remuneration would be obtained. This would result from the retirement of the incompetent teacher, which would give more patronage and a better scale of remuneration for the qualified teachers that remain.

It is but fair to state that any attempt to introduce such a standard of attainment should take into account that many teachers of recognized standing and others by reason of their years of experience should be exempt from the necessity of taking an

Dramatic Scenes from the Operas



BIZET'S "CARMEN" Don Jose, sweetheart of Carmen, sees in the bull fighter, Escamillo, a dreaded rival



GOUNOD'S "FAUST" Faust, under the influence of Mephistopheles, seeks to win the love of the simple-hearted Marguerite by presenting her with rich jewels



ROSSINI'S "BARBER OF SEVILLE" Figaro, the factotum, to help Count Almaviva win the hand of Rosina, holds back her guardian (Dr. Bartolo) by shaving him vigorously



VERDI'S "RIGOLETTO" Rigoletto, and his daughter Gilda, seeking revenge upon the duke, induce Madelena, daughter of the Assassin Sparafucile, to decoy the duke to his ruin, This is the scene of the famous Rigoletto Quartet



MASCAGNI'S "CAVALLERIA RUSTICANA" Alfio, a Sicilian teamster, discovers that Turridu has been striving to gain the affection of his wife Lola. In a jealous rage Alfio kills Turridu



GOUNOD'S "ROMEO AND JULIET" Juliet, to escape marriage with Paris, takes a sleeping potion to feign death. Romeo, believing her dead, poisons himself in her tomb

A Defense of Classic Forms in Music

By JOHN S. VAN CLEVE

In a leading musical journal, over the signature of a distinguished pianist, a brilliantly written article recently appeared which, in spite of many excellent qualities, seems to me calculated to do harm to the army of music students by its tone of contempt for a type of art known as "classic," and supposed to be stern. dry, and repellant; while, on the other hand, all music, which, to borrow the pet term of Carlyle, "deliquesces" into vague emotionalism and sensationalism, is the supreme standard.

With the modern spirit in letters art science politics and reform, I am fully in accord; but not with reckless iconoclasm. The writer of the article mentioned speaks with scorn of the variation form, which was a favorite with Beethoven and Brahms, was used by Mozart, by Schubert, by Schumann, by Raff, by Tchaikovsky, and by many others who were unquestionably men of genius. Of course, a piece of variation work may be dry and tedious; but equally so is a composition of vague, sentimental maundering in the ultra-modern style. It is not true that the intricate architecture of a classical variation form has no emotional appeal, any more than it is true that there is no poetry nor emotional suggestion in a sublime Gothic cathedral. The structure often is essential to the emotional unfold-

As a prime example of this, consider that marvelous Andante with three variations in Beethoven's F minor sonata, op. 57, the far-famed Appassionata. Though beginning in a solemn manner, the mood gradually grows more joyous till it reaches the point of ecstasy. It has been imagined that Beethoven here meant to depict a monk praying alone in his cell, little by little climbing to an ecstatic vision of the Virgin Mother. Whether this was in Beethoven's mind matters not; the emotional appeal, the sentiment of the piece, would be identical with such a vision,

Brahms and Bach

Of all the modern composers, Brahms is the one of whom appreciation has grown most slowly. After an address upon that composer which I delivered before the Musicians' Club in Cincinnati, the president said to me, "Brahms comes into the heart by the door of the intellect." This, like most apothegms, was a halftruth. Undoubtedly, the great works of Brahms must be followed through their sublime labyrinths before the full meaning can be grasped. And yet there is a vague, pervading warmth in his works which may be compared to a great volcanic stone, in which the elemental heat of the world is present, though there be no flame.

Take the famous B-A-C-H fugue, of J. S. Bach. Here, truly, is a motive mainly valuable as a cryptogram; but please do not forget that Schumann, the arch-romanticist, in his Abegg Variations, op. 1, in his Carnival Scenes, op. 9, and elsewhere, loved such symbolic suggestions. I readily grant that a well-made but cold-blooded fugue does not greatly quicken the pulses; but what about the great G minor fugue of Bach, and the one in D major? Apropos of the latter, that admirable musician and pianist, Albino Gorno, who is, by the way, a Bach worshipper, remarked, after Busoni had played an arrangement of it at the Odeon of the College of Music in Cincinnati, "Even the janitor could enjoy Bach when played that way.'

Do not forget that Schumann, Mendelssohn, and Chopin, certainly romantic enough, original enough, and diverse enough, were all Bach worshippers. Of all the great musicians, only two, namely, Berlioz and Dvorak, occupy the position of the extreme sentimental

One may be heartily sympathetic toward all advance in art, toward all serious experimentation; one may be willing to give sympathetic, respectful attention to Cesar Franck, Debussy, Richard Strauss, Reger, and even Schoenberg; yet he need not lose his reverent love and enthusiasm for Bach, Handel, Haydn, Mozart, and Beethoven. There is a peril abroad in the world that in our restless search for new expression we may reach the reductio ad absurdum.

It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.-Wagner.

THE ETUDE

Playing Before One's Friends

By ANNE GUILBERT MAHON

"I'm discouraged," declared the professor's most promising pupil

The professor raised his eyebrows.

"I know I am progressing," admitted his pupil, quickly, "I can see that-but when it comes to playing for just plain, ordinary friends, I'm a failure.

The professor nodded understandingly. "You are only one of many who are discouraged over the same thing. It is easier to play for strangerseven in public-is it not?"

"Yes, indeed," answered the girl, "I play much better even before a public audience-and I can't understand why it is that when I play before friends my hands get cold and won't execute properly, I get nervous, and sometimes," her voice lowered, "I even break down and forget-...

"You are only one of many," assured the professor, "but now I will tell you how to overcome that. First, you are to acquire proper self-confidence. Say to yourself. 'I have perfect control over myself and my fingers. I know my piece perfectly. I am going to bring out all the beauties there are in it, so that my friends will hear and enjoy them, too. I can play it well, and I will play it well.'

"I believe strongly in the power of the mind and the will. If you say something like that to yourself slowly and emphatically, every time before you play, you will be surprised to see how it will help you.

"Be sure you play something you do know well," he continued. "Better play a simple, pleasing piece acceptably than attempt a difficult one that you are not so sure of, just to impress your audience. That's one reason so many get nervous. They attempt pieces too difficult or those which they don't always know perfeetly. They know, subconsciously, that they are not sure of themselves, so, of course, they break down

"Another important thing," he went on, "is the selection. Fine musicians sometimes make the mistake of playing above their audience, with the result that the hearers do not appreciate. They grow restive and disconcert the musician. Study the people to whom you play. I have seen a roomful of old-fashioned folk sit spellbound listening to simple melodies or variations on well-known songs. They would have been hored and restless had the musician played some of the classics which they could not understand or appreciate. Save your fine music for those who really understand it, but be prepared to cater to all tastes, if you wish to play successfully for your friends. Have a repertoire wide and varied, then study to please those for whom you play.

"When you sit down to the piano, take a long, full breath. Find your place on the keyboard easily and deliberately. Start your piece rather slow-you will increase in speed unconsciously, and if you begin slow you gain confidence and when you increase the speed you will not get too fast for the piece, as you are apt to do if you begin rapidly."

"I shall profit by your pointers," laughed the promising pupil. "I feel sure I shall never again be a failure in playing before friends"

"And be sure to play every chance you get, never refuse," reminded the professor. "The more you play for your friends, the easier it will be." "I'll remember," promised his pupil,

The Musician's Beginnings

ART in its journey across the ages is a microcosm which has, like the world itself, successive stages of youth, maturity, and old age; but it never dies-it renews itself perpetually. It is not like a perfect circle; it is like a spiral, and in its growth is always mounting higher. I believe in making students follow the same path that art has followed, so that they shall undergo during their term of study the same trans-formations that music itself has undergone during the centuries. In this way they will come out much better armed for the difficulties of modern art, since they will have lived, so to speak, the life of art, and followed the natural and inevitable order of the forms that made up the different epochs of artistic development, Vincent d'Indy in a speech at the Inauguration of the Schola-Cantorum in Paris in 1900.

"Why Is It I Do Not Get Punils"

By C. MANTON

"WHY is it I do not have the pupils that I see other teachers having, when these teachers have not had it advantage of the musical education that I have he This question was asked me by a very beautiful page She had studied under the best teachers in the Uni States and with a famous teacher in Germany, St had several diplomas and some very fine press notice of engagements she had filled.

Coming to my home city to live and she wished teach the piano. I asked her whether she knew apprein this city and she answered, "a few people," 1 her it would be necessary for her to be heard a arranged to have her give a recital in my home an as I was a singer I assisted her.

She was advised to have her business cards reads to distribution at my home, for many of the people : would hear her had either sons or daughters and might mean business. Indeed that was why the rech was suggested. Over two hundred cards of invitation were sent out. There was a large musical audience hear her, she played beautifully and was well receive When the time came for the guests to leave, I aske her for her cards. She answered, "I did not bring them and I do not want to meet the people." I w

The next day a 'phone call came from a lady wh was present at the recital, who was so well pleased the she wished her daughter to begin lessons immediately with the pianist and wished to have her "call her up so that they make arrangements

The pianist was informed of this at once. One month later I met the lady and the daughter in a shoot asked her how she was progressing with her lessons They both laughed lightly and to my utter astonishment said, "Oh! She never called upon us and so l sent my daughter to a conservatory." There surely was an opportunity wasted

A Plain Talk

Six months later I met the pianist. She had rented a beautiful studio and she told me she had only one pupil. Then she asked me the question that heads the article. I thought I knew the answer, but I felt a delicacy in telling her, and yet I knew she ought to know the truth. Finally, I said: "I think I know the reason, but it is hard for me to tell you, for I do not wish to hurt your feelings, but I believe it is right for you to know, for no one can overcome it but yoursell. "Speak please, I will listen!"

"Do you know you can teach?" I said seriously. "Yes, certainly I do!" she answered, emphatically.

"Well how are you going to let the people know it?" She looked shyly down at the rug on the floor, but did not make any effort to answer my question. "In the first place you do not make any effort. You

expect the people to hunt you, and how can they, if they do not know of you? You lost opportunities that I made possible for you. You must meet people, you must be more sociable and give out more enthusiasm. you must make it part of your business as well as one of your pleasures to come in contact with people. Tell them of your work and your experiences and the honors you have received in your profession. Have confidence in your ability. Advertise; grasp the inquiring scholar; prove to people that you know how to teach. If it is absolutely necessary, give the pupil a few lessons free, in order to become established and after you have given them that something, they will not wish to stop, as their interest will already have been created. Every teacher desires to do good work and anyone who is the artist that you are should find a place. There is a place for everybody, but we must find it ourselves. No one has time these busy days of civilization to hunt other people a place, but cach must scarch for his own."

She said I was right, but in her devotion to her art she had lost sight of the necessary qualities which one must have in order to make a success in life.

Some months after I met her at the opera, and she told me she had all the pupils she could take. In fact she said complainingly, "I do not have enough time to do my own work on the piano that I should do."

What the Father Should Realize About Music Study

By Mrs. BURTON CHANCE

Scene: A small parlor in a modern suburban home. At the piano sits a young girl, her face in hat and coat, brandishing his cane toward the biano as if he had discovered an enemy. He speaks

FATHER

"You see how it is, May, your music's not worth a cent-not a cent, it's a dead failure! You can't play a thing After all these years nothing but excuses-it's not fair to us. Here's your mother actually denying herself to give you advantages, and no result-no result! You know as well as anyone that dollars don't grow on the trees around here. This can't go on any longer, no it positively can't! You'll have to understand it once and for all, my dear. I don't want to hurt your feelings, child (more gently), but I'm not a rich enough man to waste money, and I'm too good a business man to spend it without something to show!" (The front door closes with a slam, and the

father is heard walking quickly down the gravel path toward the station. The girl raises her drooping shoulders and lifts her head a little defiantly. though her eyes are wet and her lips tremble. She walks over to the book shelf where is stacked her little musical library.)

Tue Gree

"I know I'm not great, like they were. But I love it and I don't intend to give it up. I just can't, so

Now you may probably think that this is going to be the story of a girl destined for greatness, who, misunderstood at the beginning of her career, had only to wait a few years to emerge gloriously from the grub stage, spread her filmy wings, and fly over the heads of her suburban relations right into the heart of that alluring life of successful art of which the grub in its lowly state had had so many disturbing suggestions. On the contrary, this little girl belonged to quite a different class. As she plodded on, innocently hoodwinking her father to gain his hard-earned dollars, she realized with quite definite certainty that she was never going to emerge from the grub stage at all!

Then, as is usually the case, a man, the man, came along. She married to begin the same familiar struggle her parents had begun before her. There was little money now for music. Little enough for concerts and none for lessons. Dust lay thick on the piano, while the babies banged upon its sacred keys.

"If I had my life to live over again," her father used to say to his cronies at the club, "I would give no musical advantages to my girls. It's just waste of time and money. They get married and give it all up and there you are, the whole thing gone and nothing to show for it."

To this good gentleman, and there are thousands like him, there is but one thing to say, "He has made a mistake, a sad, sad mistake, in his whole conception of what a musical education should do for his child. No wonder that he is disappointed. He has expected but one result, manual dexterity, ability to "play," this lost or never attained he feels that his money has

When you come to think of it there is no mistake so cruel to the whole process of the study of music than for careful and sincere parents to think that to old-fashioned, retiring, little girls."

play or sing "pieces" is the result for which they have naid down their price.

What is the Real Aim of a Musical Education

Well then, you may ask, what is the end and aim of a musical education if it is not that a child may eventually play?

It is that he may absorb into the spiritual substance of his being, the ideals, the color, the point of view, the strength, the wise and beneficent enlightenment

through sympathy, peculiar to the true musician, You do not teach a child to read in order that he may continually exhibit the dexterity with which he has learned to speak out so many hundred words per

You have taught him because reading is a necessary, elemental point of contact with his fellow-beings. Without it he would be spiritually isolated, and would have to live without, what has become to most of us,

All education is but an effort to increase our points of contact with the world and lessen and overcome the isolation with which each soul is born. Music is one of the most ancient and valuable points of contact we have. It is a bond of sympathy as well as a test of civilization

From the very beginning of history men have lessened their loneliness and overcome their isolation by banding together in song, and with the help of rude instruments they have endeavored to come to some unity of purpose and idea. For centuries, nay for ages, before there was a written note of music or an instrument familiar to us to-day, men and women found they could unite and help each other to efficiency through music. They loved, sorrowed, fought, achieved, lay down their lives, to music.

The musical education of to-day, complete and perfect as it has become, is of an unspeakable advantage to a child, for it gives him this great thing, above all else to be desired, an added point of contact with his race. Through it he has found a complete and satisfactory means of communication with his fellow beings.

Music Necessary in Modern Life

By means of a broad intelligent musical education the emotions are cultivated, the horizon widened, the mind disciplined, the eye and ear trained, certain dormant qualities of delicacy and response emphasized, enriched.

In addition to all this, he who has been musically educated, is provided with a keen mental recreation, a resource, something, which like a silent friend or unseen comforter, follows him wherever he goes and supports him through all weariness. This thought, sacred to those who love music cannot be put in words As Browning says, "'Tis we musicians know."

One cannot but feel sympathy for fathers who rebel at music as an accomplishment but music as an important factor in self-development-ah, that is quite another thing!

I saw a young lawyer beam with pride the other day as he looked upon his three promising daughters, and heard him say, "I don't want my children to have any accomplishments. I just want them to grow up sweet.

Something within me longed to cry out, "What, you are not going to give your girls music, you are not going to give them art, you are not going to give them the stuff to color and enrich and glorify their humdrum lives, you are not going to try to help them to make their inner selves strong and self-sustaining just because you in your unspeakable selfishness want them to be gray and substanceless shadows cast by your own

Getting His Money's Worth

To go back to the practical father. He may still say. "I have spent my money, I have no result," for he may refuse to see in the burgeoning and developing of his children's characters, the shaping hand of this great art. Let us remind him once more that music is a seed planted in the Upland Farm "whither no cart nath leads and where the crops everlasting grow. result is a spiritual result, and being spiritual, may not be spread out, garnered, counted and banked.

It is natural to want a child to pay down profit on our investment, by being able to "show off." We claim love. We want our friends to raise their hands and "How wonderfully Maria Jones plays." We long for tangible, heart-warming, praiseful, proof that our particular Maria Iones has outstripped her neighbors. And for some mysterious reason, only when our children can "play" are we fully and completely satisfied that our money has been well spent,

Yet I believe that it is quite possible for a boy or girl to play an instrument even brilliantly without having ever penetrated the real world of music. And on the other hand, there may be a thousand reasons why one can never become a solo player. He may lack time for daily practice, or health, or have the type of mind that does not care to specialize.

Yet it is in the reach of every child to reap the rich harvest that comes from an intellectual and spiritual study of music, to gain for himself the silent friend of which I speak, as well as the keen wholesome relaxation and cultivated enjoyment which together sweeten and beautify his life and constitute a friendly silver lining to his every cloud.

It is instinctive in children to love music, but it is a long and patient work to train the natural instinct into worth and to give it only the best to climb upon costs time and money. It is a long, patient, expensive work, but it is a work that brings a big and glorious spiritual result

For every effort it is only right to demand proportionate result. When we pay out either in money or time, and particularly when we pay out in both, we feel cheated unless we get a result. We want a marketable commodity, something that we can take out into the great market of the world and sell,

Don't Cheat the Child of this Great Privilege

Oh parents, oh guardians of little children, do not make the mistake of thinking that this marketable commodity, this result is being able to "play tunes." It is something far more profound, more difficult of attainment, more spiritually important than this. The real result, music's truest gifts, are the trained eye, the delicate expressive touch, the give and response of the whole body, the cultivation of the sympathies, the possession of that strong fortress into which one can fly from trouble, a sense of happy moral freedom, all

of which are obtained only after the best years of life have been spent studying, listening, playing-not to amuse, but to gain a deeper hold on the realities and true wealth of life, a more serious knowledge of self and a higher grade of spiritual development.

Give the child time to convert the advantages and op- Evenness portunities of childhood into the bone and fibre of his being before you ask to see results. Then look for them in what he is of worth to himself and to his generation not in what he can do with his bands

This knowledge, this "walking with music" in the fragrant gardens of individual life cannot be found in vouth, cannot be expected to manifest itself in the child, except where there is rare genius. It cannot be plucked like an unripe fruit in the sunny playground near the nursery walls. It must grow and ripen gradually, sometime the fruit is not perfect until the end is near. The sun and the rain that bring the fruit to perfection are love and sorrow and the gardener is old Father Time himself who from the mustard-seed of a child's desire to "play" can raise up a tree which shall live forever!

A Practical Suggestion for Pupil Efficiency

By JAMES WOODWARD FING

Did you ever have a pupil come to you for a first time, who actually sat quietly down and played some-thing decently through without notes? Ten to one you haven't. To be sure the new pupil often comes after a summer's outing and has naturally lost in the course of it; but even when one who has been recently studying, comes, how often he comes with nothing actually to show for the work he has done,

Again; is every pupil of yours (and I say "every" since we are not judged by our "show pupils" alone)is every pupil of yours so prepared that he can do justice to himself and to you, anytime, any place? Aren't we going to have to own up to the fact that our training is not practical enough?

"The pupil's fault," did you say? Let us be sure about that. Let's take Hortense for example, Hortense is one of those industrious little creatures with glasses and no sense of humor, who gets every note of every lesson just so. No fault to find with her lessons, and yet if you ask her for something two lessons back, she stares at you in open-mouthed amazement. She has nothing to play. She's too busy getting every point of the new lesson; and she'd rather let old things slip or half slip, which is worse, since it only tempts her to "try them on" when asked to play, rather than face your very apparent disapproval when she comes with a bad lesson due to too much time spent on old things.

Why not help her out? Here's a plan I've been trying and getting excellent results from. Let the first lesson of each month be called a "recital day." For that lesson let each pupil absolutely put aside the work in hand (in some cases even the technical exercises, since the less side work he is to bring, the more responsible he feels for what he does bring); and instead work up to the best of his ability some number (say a half dozen or less), of his old things, to be done, of course, without notes. Having taught only good material, you can be safe in letting him choose the half dozen of the old numbers he cares most for. This gives a chance for individuality and consequently, interest. The interest will be furthered if each writes out in regular form his own program, incidentally good practical training not only for future needs, but even in such minor matters as correct spelling and better knowledge of the names of compositions and composers, not to mention opus numbers. If the piano is a grand, by all means raise the lid for the occasion, and lo! though you be the only listener the "recital" will turn out a musical triumph! You will find not only the youngsters eager for it, but the "grown-ups" as well. I have had married women talk as seriously about "next recital day" as they would about their

weekly house cleaning.

And the result of it all is delightful. You quickly get a reputation for having pupils who actually "do things;" pupils who can sit down anywhere, anytime, and with proper ease and repose, play their things nicely and without notes. Having one or a few things so learned gives them a feeling of confidence for mastering others. They're pleased with themselves, their friends and relatives are pleased with them; they're all pleased with you, and-well, everybody's pleased all around!

What to Look For in Scale Playing

By CLARENCE F. S. ROEHLER

Look for evenness. Before you can safely trust yourself to see that there is variety in note length and in the amount of tone try first of all to get your scales absolutely even and, if one may use the word, unicolored, Scales are largely the colors with which the pianist paints. Let him be able to play a scale all in one color, that is all piano, all forte, all staccato, all legato, etc., before he attempts to mix up his colors. DELAYATION

Scales played with stiff muscles are like engines run without oil. The main desire of the pianist is to secure a firm touch, which may be made a delicate touch at command, always secure and responsive to his

Good scale playing is unthinkable so long as there is great inequality in the strength of the muscles of the fingers. Scales seem to make for equality in proportion to the use of the fingers. That is, in scale playing the fingers that are used the most in piano playing receive the most attention and the little finger and fourth finger, which are not so liberally used as the first, second and third fingers, are given an abundance of exercise. Absolute equality of all the fingers is something which very few pianists possess. However, the weak fingers should be strengthened until there is as little difference as possible between them and the strong fingers

Take time to give plenty of attention to slow scale playing. Raise each finger high from the keys and bring it down slowly. Produce a round, full tone. If you would have accuracy, make a habit of hitting each key precisely in the centre just as though you were shooting at a target. In rapid playing one cannot take time to think of this, but the effect is there.

WEAK FINGERS.

Never miss an opportunity to use your weak for Devise all sorts of exercises wherein these fingers be forced to struggle through many difficulties chromatic scales with just these fingers, always no ing, however, against the stiffening of the win thing that is very apt to creep in unawares and n very disastrous.

Among other benefits to be derived from scale to its help in increasing one's velocity stands out from rest, a matter well worthy of consideration to one would be an expert performer. Practice the sa slowly at first, gradually increasing the speed as is acquired, but instead of raising the fingers high if the keys keep them close, using a light, soft legatore In playing rapidly one must guard against blurries Make each one to be heard as distinct though they were being played slowly and firm advised above.

We do not mean to suggest that scale playing the only means to the gaining of expert mechan skill, but it is suggested as one of the surest and n reliable methods.

And so we could go on to describe the innumer benefits to be derived from the scales but there also mentioned are the more important ones. The suin must not be discouraged if, at the end of a month hard study of the scales he does not find binoi rapidly becoming a virtuoso, for he may never do so will require years of serious study, but at the end th student will find himself greatly rewarded for the effici he has expended for he will eventually be able to the dexterously and melodiously the works of the gramasters, giving to them the proper interpretation intended by their creators.

The Characteristics of Polish Music

Polish National music, says Frederick Niecks in his life of Chopin, conforms in part to the tonality prevailing in modern art-music, that is, to our major and minor modes; in part, however, it reminds one of other tonalities-for instance, of that of the mediæval church modes, and of that or those prevalent in the music of the Hungarians, Wallachians, and other peoples of that quarter. The melodic progression, not always immediate, of an augmented fourth and major seventh occurs frequently, and that of an augmented second occasionally. Skips of a third after or before one or more steps of a second are very common. In connection with these skips of a third may be mentioned that one meets with melodies evidently based on a scale with a degree less than our major and minor scales, having in one place a step of a third instead of a second. The opening and the closing note stand often to each other in the relation of a second, sometimes also of a seventh.

The numerous peculiarities to be met with in Polis folk-music with regard to melodic progression are no likely to be reducible to one tonality or a simple system of tonalities. Time and district of origin have mud to do with the formal character of the melodies. As besides political, social, and local influences, and musical ones-the mediaval church music, estern secular music, etc.-have to be taken into account. O most Polish melodies it may be said that they are is capricious as they are piquant. Any attempt to har monize them according to our tonal system must end in failure. Many of them would, indeed, be spoiled by any kind of harmony, being essentially melodic of outgrowths of harmony. . . . The following melodis and snatches of melodies will serve to some extent to illustrate what I have said, although they are chose with a view rather to illustrate Chopin's indebtedness to Polish folk-music itself:



Musical Genius and Insanity

Great Musicians whose Twilight Years have been Darkened by Mental Breakdown

By HENRY T. FINCK

HANDEL and Bach were blind when they died, while Beethoven and Robert Franz were deaf in the last years of their life; when I called on Franz, a year before he died, I was able to communicate with him only by writing on a slate what I wanted to say to

Defective or ruined sensory organs do not, as we see in these cases, necessarily imply an impaired mind. As might be expected, nevertheless, the trouble in the case of several great composers who did become insane began in the ears.

In the present paper I wish to speak of five prominent madmen in music: Donizetti, Smetana, Hugo Wolf, Schumann and MacDowell

What is the relation of insanity to music workers? The tragic experiences of the five composers just named provide many points of biographic interest; but from these discordant experiences we may also gather some notes of warning to musicians in general, particularly those who, at the end of each season, seem to be on the verge of a breakdown.

Why Donizetti Broke Down

In the year 1823 the Imperial Opera in Vienna confined itself entirely to the operas of Rossini. Beethoven had produced his Fidelio in 1805, and the masterworks of Gluck, Mozart and Weber were available; but the Viennese had no use for these as long as they could listen to the siren strains of that Italian. Ere long two other Italians, Donizetti and Bellini, began to enchant audiences all over Europe Their operas were sung by the greatest sopranos, contraltos, tenors, baritones and basses of the period, united, especially in Paris and London, into star casts even more brilliant than were the galaxies witnessed at the Metropolitan Opera House in New York when Maurice Grau was its manager.

Most of us, in thinking of Donizetti, have in mind these performances of his works by famous singers some of whom earned even more than Caruso does to-day. Surely, he must have been a great popular favorite, earning as much as they did? Oh no-the composer of Lucia, La Favorita, The Daughter of the Regiment, Lucresia Borgia, Don Pasquale, The Elixir of Love, and many other operas expressly written to please the public, had almost as hard a struggle for existence as the stubborn reformer, Richard Wagner.

The conditions under which Donizetti wrote his operas seem to us almost incredible. For a time he was engaged by a manager in Naples named Barbaja, for whom he had to compose four operas every yeartwo of them serious, the others comic; and for this hard work he got barely enough compensation to pay for his food and lodging. This made it necessary for him to travel a good deal and work for other managers to make ends meet. One of his comic operas was written in a week. On another occasion he orchestrated a complete opera-score in thirty-six hours!

His creative career covered a period of twenty-six years, during which he composed about seventy operas, besides many other things, all of them underpaid. He had not even the encouragement and tonic aid of being appreciated. Throughout his career, says Fétis, he had struggle against favorites of the public, which persistently looked on him as second-rate. Even his Daughter of the Regiment and his La Favorita, both of which subsequently became so popular, were failures at first, and he considered himself lucky to get \$600

for a score which afterwards brought a fortune to its publisher.

Is it a wonder that with all this overwork, underpay, disappointment, and worry his mind finally gave way? "This opera will kill me!" he exclaimed of his Don Sebastian. Fits of melancholy preceded an attack of paralysis in 1845. Three years later he died at his home in Bergamo. Sensual excesses had helped to end his career.

Smetana, the Bohemian

Wagner, in one of his novelettes, referred to Bohemia as "the land of harp-players and street musicians," and Krigar declared that of all branches of the Slavic race the Bohemians are "the most gifted artistically."

Perhaps they are; but before the middle of the last century Bohemia had produced no high class composer, and when Friedrich Smetana was with Liszt at Weimar he heard Herbeck say that, after all, the Bohemians had excelled only as reproductive musicians. This re-mark stung him to the quick, and he resolved then and there to remove that reproach from his country.

He succeeded, but at the cost of his sanity and life One wonders, on reading about the struggles of Smetana, as of so many other great musicians, that any-body can set out deliberately with the intention of ecoming a composer.

Without the aid of Liszt-the great, generous superman in music-Smetana would never have succeeded in carrying out his ambitious plan to become the oreative leader of a national Bohemian school of music, That he had the requisite talent was undeniable. It is related by Richard Batka that when Smetana was

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SORROW AT THE ALTAR OF GENIUS

a youth he was able after hearing a piece played by a brass band, to arrange it from memory for a string quartet. But the opportunities were wanting for utiliz ing his gifts. Like Schubert, he was too poor to own a piano. What little money he had sayed, he lost by giving a few concerts-an expensive amuse ment for most musicians. Suicidal thoughts came into his head. Then it occurred to him that Liszt might help; and Liszt did, so that he was able to start a music school and begin to compose.

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A few successes came to him, with his first and second operas, the second being The Bartered Bride, masterwork of comedy and sparkling music. Then his misfortunes began; not only did most of his later efforts fail to win success but his enemies and rivals sought to oust him also from his position as conductor. Fate joined his enemies. The new Bohemian Theatre in Prague was to be opened with his opera Libussa, when fire destroyed it. When his next opera proved a failure, while Dvořák's Demetrius was a brilliant success, he sobbed, and exclaimed: "I am getting too old—they don't want me to compose any more."

His disappointments aggravated a malady from which he had been suffering for some years. He was tortured, especially while at work on his compositions. by buzzing sounds in his ears. In his superb autobiographic quartet, Aus Meinem Leben, there is a longsustained high tone which alludes to this affliction.

Gradually he lost the power of concentration and realized that he had reached the end of his creative activity. He continued to work on his opera Viola, but only, as he explained, "in order that the world may know some day what goes on in the head of a musician who is in such a condition as I am." After attending a performance of his masterwork. The Bartered Bride he declared he had never been so bored in all his life. In his sixtieth year he died in an insane asylum.

### The Sad Story of Hugo Wolf

Hugo Wolf indulged in "crazy" acts long before he became insane. When he first got acquainted with the Pickwick Papers, he hastened on the following day to a friend, at six o'clock in the morning, and insisted on reading to him from that book then and there!

He was a crank, a monomanic, if ever there was one: Friedrich Eckstein tells a story of how, one day, when Wolf was at a wedding, he was urged to play, and finally consented. Sitting down at the piano he broke out with the March to the Scaffold from Berlioz's Fantastic Symphony. "He played the dreadful music with a realism that was positively terrifying. He represented the execution, suggested the scaffold and the blood, and made so demoniac an effect that the bride who was standing by him in her wedding dress, fell down in a swoon. Wolf got up and left the house."

Nobody bought his songs, and, as he was not a good teacher, he found it hard to make ends meet. For a long time he lived on \$15 a month, getting only forty cents a lesson. Underfeeding and overwork gradually undermined his health; while he was composing, all health rules were ignored. Like Schubert, he had times when he seemed to be as in a trance; but, unlike Schubert, he did not really enjoy this mental state "I have not the courage," he once wrote, "to begin an opera because I am afraid of the many requisite ideas. Ideas, dear friend, are terrible. I feel it. My cheeks burn from excitement like molten iron, and this state

of inspiration is to me a delectable torture, not true

His insane overestimate of his compositions also indicated a lack of mental balance. Concerning one of his songs, he wrote to a friend: "Nothing like it has ever been known. God help those who are going to hear it." Three weeks later he wrote that Erstes Liebeslied eines Madchens was the best thing he had done-a song which would "rend the nervous system of a marble block." The next day he took it all back, for his latest song, Fussreise, is "a million times better. When you have heard that, you can have only one wish:

One day he called on his friend Haberlandt, whom he startled by the wildness of his look. He sat down at the piano and began to play pages from the score of his unfinished opera Manuel Venegas. His tears fell upon the piano, and he wiped them from the keys with his sleeve, like a child."

That was shortly before the actual outbreak of insanity. It began with delusions. He called on his friends and told them he had been appointed director of the opera in Vienna; that he was going to dismiss Mahler, Winkelmann, and so on. At other times he believed he was Jupiter, able to control the weather. He tried to commit suicide by jumping into a lake. In calm. lucid moments he played four-hand arrangements of Bruckner and other modern music with one of the officials of the asylum to which he had been taken.

All hope for him was abandoned in 1900. Gradually he lost control of his muscles, lay in bed all the time, vegetating, but suffering. Fortunately, an attack of pneumonia ended his tortures, on February 22, 1903.

### Schumann's Twilight Hours

The course of true love never did run smooth, according to Shakespeare, and never did it run less smoothly than in the case of Robert Schumann.

The story of his courtship is the most romantic of all love stories, and yet it is hardly too much to say that had he never seen Clara Wieck he probably would not have become insane.

She suited him better than any of the other girls he admired-he was always falling in love-but none of those girls, it is safe to say, had such a cruel, inexorable father as Clara had.

About a year after Robert Schumann had begun to pay serious attention to Clara, her father had a stormy interview with her in which he threatened to shoot Robert if she did not give up his letters and refuse to see him any more.

That started a fight between the father and the lovers which lasted several years. Wieck did not want his daughter to marry and become a Hausfrau. had ambitions for her as pianist and composer. He threatened to disinherit her; he favored Schumann's rivals, and accused him of being a drunkard. With diabolical malice he sent Clara anonymous letters containing low insinuations against Robert's character, timing their arrival so that she would get them just before she gave a recital, in order to upset her.

It must be admitted that, from the point of view of health, Robert's habits were anything but exemplary. Clara herself once wrote to ask him not to drink so much Bavarian beer, not to remain in the tavern after others had left, not to turn night into day and day into night. These things, no doubt, helped to undermine his constitution; but he was a robust young man and might have overcome the bad effects of such habits had not his constant worry over Clara sapped his mind.

As early as October, 1833, the horrible thought had come to him one night that he might some day lose his mind. In 1839 there were times when the state of his mind and general health frightened Clara. Wieck was inexhaustible in devising new ways of torturing her and her lover. His spite and hatred steadily apprayated the morbid sensitiveness of Robert. At last, he could not endure it any longer and brought the matter before the court, which decided in his favor. So he married Clara (in 1840) and the happiness of at last calling her his own acted as a tonic so invigorating that within a year he composed more than a hundred songs, including the best he ever wrote.

Unfortunately, the harm done to his mind by the cruel and prolonged strain to which it had been subjected could not be undone. Four years after his marriage his excessive addiction to composing brought him again to the verge of prostration. When melodies occurred to him he could not remember them, and the effort of composing fatigued him excessively. There were ups and downs-weeks and months-when the creating of ideas and putting them into shape seemed as easy as rolling off a log; yet these later works do fortunate change being due to the gradual deterioration of his brain from latent disease. When I wrote my Songs and Song Writers I carefully examined and weighed all of the Schumann songs and was surprised to find that of the 119 songs in the third and fourth volumes of his songs, as edited by his widow and published by Breitkopf & Hartel, only one (Er ist's) rises above mediocrity.

THE ETUDE

In all literature there is nothing more pathetic and harrowing than the pages in Clara Schumann's diary in which she narrates incidents in the last five years of her husband's life. They are included in the second of the three volumes in which Litzmann has related

On February 10, 1854, Schumann was kept awake all day and night by hearing incessantly one tone. "My poor Robert suffers horribly," she wrote; "all noises sound to him like music-he says it is music so delightful, with such wonderfully sounding instruments

as one never hears on earth." Another night he again heard this angelic music. Then suddenly, in the morning, it changed. The angel voices became the voices of demons singing hideous strains. They told him he was a sinner . . . He screamed in agony, for, as he afterwards told me, they had jumped on him in the forms of tigers and hyenas, to seize him. Two doctors were hardly able to hold

The spirits of Schubert and Mendelssohn came to him on another night and gave him a theme. This he wrote down and subsequently used for a set of variations for piano. This was his last composition, and it was left unfinished. Brahms subsequently used the same theme for a set of four-hand variations, opus 23. Brahms saw a good deal of Schumann during these last sad years and he was a great comfort to the wife. vho was so soon to be a widow.

In one of his fits of agony and melancholy, Schumann threw himself into the Rhine. This was on February 27, 1854. He was rescued by some boatmen and taken home. The last two years were spent in a private asylum. Concerning her last visit to him, Clara wrote: "Brahms saw him, but both he and the doctor begged me not to see him," telling her it was her duty to her children not to subject herself to such a shock. A little later, however, she did once more see him. He took food from her hand, put his arm around her, with a great effort, and tried to say some-

When he died, no one was with him.

### The Tragic Case of MacDowell

The eminent novelist, Hamlin Garland, who was one of Edward MacDowell's most intimate friends, once wrote concerning him that he was "temperate in all things but work-in that he was hopelessly prodigal." Overwork was doubtless the cause of the mental breakdown which led to the death of America's foremost composer on January 23, 1908, when he still was

He was living in Boston, teaching and composing happy as a mortal can be in the companionship of his wife and the growing appreciation of his genius, when the call came to him from New York to take the newly-founded professorship of music in Columbia University. He hesitated because of the many responsibilities involved. I did not know him at that time, but through his mother, who was secretary of the National Conservatory, where I lectured on the history of music, I urged him to accept. I have never ceased regretting this, for I subsequently realized how much greater a service he could have done his country and the whole world, if, instead of instructing a few hundred young men in various branches of music, he had devoted all this time to composing more of the songs and instrumental works which have made him

He had been in the habit of teaching in winter and composing in summer. Now he devoted most of his time in summer to preparing his Columbia lectures and courses, which he did with his habitual thoroughness, Think of such a man wasting his brain power, in addi-

tion, in correcting exercises and examination books!

The marvel is that, with all this drudgery, he nevertheless succeeded in composing his best works during the eight years he was connected with Columbia.

When he composed those inspired works he was living on his capital—his reserve stock of brain power. He ought to have been resting. Hamlin Garland urged him to go with him to spend a whole summer roughing even with his own method.

not, in spontaneity, equal his earlier ones. Felix it in the wild lands of the Indians; but in vain 15. being denied, he began, early in 1905, to show signs of decline. He complained to his wife and to me that he had lost his spontaneity in composing. I complained to my wife that I didn't like to talk with him an more-he seemed "so queer." This queerness was so exaggerated during our new

visit to him at Peterboro, N. H., that we wondered if he was addicted to the use of some drug. But som the terrible truth dawned on us. He was losing his mind! All efforts to arrest the brain disease were useless although the leading specialists were consulted It was not actual insanity, characterized by delusions melancholy leading to maniacal outbursts, and homicidal or suicidal attacks. These things he was spared it was simply a gradual, premature decay of the mind At forty-six he was like a man of ninety-six, a min in his second childhood.

The strangest thing about his case was that he preserved his keen sense of humor almost to the end. At his urgent request he had been taken once more to Peterboro; yet, when there he still begged to be taken there. When we arrived, Mrs. MacDowell told me that her husband had been worrying for days about my photograph, which hung on the wall in one of the rooms: he insisted it must be very uncomfortable for me to be "stuck up that way." When I spoke to him about that, adding that he mustn't worry, because I had always been "stuck up," he laughed heartily at the

Somewhat later, when he was back in New York I found him one day at his favorite amusement, play-ing, like a child, with twenty-dollar gold pieces. "Ah!" I exclaimed, to cheer him up, "you got those, I suppose, to bribe the critics!" And again he laughed, quite like his old self.

On the agony of his last months, to himself his wife, his mother, and his friends, I shall not dwell. There is sufficient agony for all of us in the thought that lack of brain hygiene deprived us of our leading musical genius at a time when his mind was fully matured, prepared to produce works perhaps even greater than those which gave him world-fame.

# Advances in Methods of Piano Study

By MAURITS LEEFSON

One of the most significant advances made in the methods of teaching pianoforte technique has been the awakening of the competent and conscient teacher to the fact that pupils should be dealt with individually, and not as a mass. Teachers now study the natural ability, the temperament, the inclinations and general characteristics of a pupil, and are governed in pedagogical work according to the traits which such reviewals of nature, tendency and thought lead one to suspect are present.

In a word, a competent teacher no longer simply allots a cut and dried course of exercises, studies, etc. without respect to the particular requirements of the individual. For consciously or unconsciously he is able to form correct opinions of the student's mentality and disposition, and be guided in the allotment of studies and the method of imparting knowledge according to the characteristics his experience reveals in the

Moreover, I would call attention to another advance. I refer to the numerous new principles of teaching in vogue to-day, all of which receive due consideration the broad minded and thinking teacher, in order that he may be in a position to select and apply that

may be termed an advance, is the fact that it is now universally conceded, that no matter how good the method a teacher may adopt, if he or she has not the natural pedagogical instinct, or is not naturally musical, success can never attend his or her efforts.

this contention. Cases wherein young teachers after going through normal work in America have gone to Europe for a few months or a year, with the idea that a brief course of study over there will act magicallyturning them out proficient and successful teachers. Never was there a greater mistake. For the fact remains that a born pedagogue, and musician, will succeed

# The Emotional and Picturesque in Music

By the Noted American Composer

ERNEST R. KROEGER

A lecture or paper adapted for delivery in whole or in part before Musical Clubs or Musical Classes

ject of a lecture recital given by the writer about thirtyfive times. The interest shown by audiences in many different places and the educational value in a musical way resulting from the explanations of the various selections have been the cause for this article. Programs of a similar nature can easily be constructed by musical clubs and by teachers who wish to have their pupils give recitals following consistent lines. The teacher may play the more difficult numbers if desired. Here is a sample program:

PROGRAM.

THE EMOTIONAL IN MUSIC. The Religious Element-Ave Maria . . . . . . F. Liszt Joyousness—Gipsy Rondo......I, HAVDN

Sadness-Adagio from Moonlight Sonata, L. VAN BEETHOVEN Passionate Fervor-Presto from Moonlight Sonata, L. VAN BEETHOVEN Grief-Funeral March.....F. Chopin

Love—Liebestraum, No. 3......F. Liszt Contrasting Emotions-Scherzo in B flat minor,

PART II.

THE PICTURESQUE IN MUSIC.

Woodland Music-Entrance from Forest Scenes, Water Music-The Lake ...... W. S. Bennett Fire Music-Magic Fire Charm from "Die Walkure," Spring Songs-Spring Song......F. MENDELSSOHN Childhood Scenes-Traumerei (Revery),

Fairy Music-A Fairy Tale:......I. RAFF

and among all peoples music (even of the most primi-

tive sort) has been used. To describe this side of

music alone would fill a large book. At present we

are mainly concerned with what has been done by com-

paratively modern composers. And with but few ex-

ceptions, all the great names are associated with re-

ligious composition. Some masters began writing sacred

music long after they had achieved fame in writing

secular music. Handel, for instance, who wrote operas

up to his fiftieth year, and then wrote his sublime ora-

torios. Beethoven, with his masses; Gounod with his

oratorios, and Liszt with both masses and oratorios,

are some prominent examples. Bach reached his great-

est height in his Passion music and his B minor Mass.

sources of a great orchestra and a dramatic handling

Even when the art of music was in its infancy, music was considered to be an expression of emotional feeling, often beyond the power of words to convey. It has been particularly the art of modern times, which are so full of restless intensity and imaginative tendencies. Music can heighten every emotion and convey subtle shades of feeling. From its beginning it has been especially associated with man's effort to draw close to divinity. In religious ceremonials in all lands

which fits certain individual requirements. Another phase of teaching, which broadly speaking

Many cases have come under my notice that support

"The Emotional and Picturesque in Music" is the sub- of the text to a lament for the dead. Even Wagner in his last music drama Parsifal could not resist introducing the Christian spirit embodied in "redemption by love" His Parciful (in the third act) is almost a visualized Christ. On a smaller scale are the Chorales of Luther and Bach, the hymns of Wesley and Dykes, the anthems of Stainer and Tours, the psalm-settings of Mendelssohn and Buck, the cantatas of Franck and

This is not only a beautiful piano number, but is also most effective. The grand bell-like tones in the climax make a most profound impression. Certain composers have their dominant characteristics, and when Haydn is referred to, at once the idea of the joyous side of life occurs to the mind. He seldom wrote in the minor keys, and even when he did they seem to be but a passing shade of seriousness between

more iovial moods. The well-known Gipsy Rondo is a good illustration of joyous emotion. Gipsy Rondo-HAYDN Sadness can be well exemplified by the wonderful

first movement of Beethoven's Moonlight Sonata, Whether or not we believe any of the fanciful stories regarding its composition, yet its quiet sorrow will affect any audience. As substitutes for this number, the deeply expressive Prelude in E minor of Chopin, or the Chanson Triste of Tschaikowsky may be recom-

> Moonlight Sonata-BERTHOVEN. Adamio postenuto



Elgar. As a usual thing, religious music is associated with words, but there are occasional pieces of instrumental music without any words, but which are indisputably religious in their character. One of the most beautiful of these is Liszt's Ave Maria in E major, Verdi and Berlioz in their Requiems added all the reand even in this piece the metre of the music corresponds to that of the metre of the celebrated hymn.



Passionate fervor can be illustrated by the first movement of Beethoven's Sonata Appassionata, the first movement of Chopin's "B flat minor Sonata," or Brahm's Rhapsody in B minor. The last movement of the Moonlight Sonata may also be played, and in this case, the first movement depicting Sadness, and the last movement Passionate Fervor may be played continuously, and the Allegretto used as a bridge to connect the two movements. In this way the entire Sonata

Music is the language whereby deep grief may be best expressed. The wonderful string quartet in F minor which Mendelssohn wrote after the death of his beloved sister Fanny; the air from Bach's Passion according to Saint Matthew, Ah! Golgotha; the slow movement from Beethoven's F major string quartet; Mozart's Lacrymosa from the Requiem, are some prominent examples. The Funeral March by Chopin is chosen in the above program, and it reveals in a wonderful way the grief of the people of a conquered nation. Tragic ally its rhythm moves steadily on, and the melody alternates between hopeless despair and a wild passionate outcry against the decree of Fate. The beautiful middle section may be considered as a brief remembrance of



For how much music has I ove been responsible? It would be impossible to enumerate the extraordinary number of songs founded upon sentiment and operas based upon romantic stories. The amount of compositions due to love almost equals the amount due to religion. The writer often plays the wonderful Liebestod of Wagner, transcribed by Liszt, as a great example of love in music. More frequently he plays Liszt's charming Liebestraum, No. 3, which is such a great favorite. Liszt wrote this both as a piano piece and as a song



Part II of Mr. Kroeger's Lecture will be printed next

# A Working Plan for the Teacher

By ARTHUR JUDSON

In a previous article Mr. Judon pointed out briefly the teacher's necessity for a broad knowledge of his sort is ceiting the essential fundamentals in the teacher's equipment. He indicated that personality was the development the individual through electic mental and intellectual article as howing that teaching was not merely the ground the student in teaching was made in the control of a student intellectual article and intellectual article for personalities; that is the control of a student individuality, without mental or intellectual experience in real life, with a mature, broadly equipped hence of a student individuality, without mental or intellectual experience in real life, with a mature, broadly equipped hence.

THE fundamental principal of teaching is that the teacher should know exactly what he wants to do and how to do it with the least expenditure of effort and in shortest possible space of time. In the statement just made one finds the whole problem of teaching and especially music teaching. In fact, it is so exactly true that for one adequately to explain it would mean volumes and great research. All that one can do is to point out those few true paths which, if followed, must lead to the goal of success. Therefore, it is useless to multiply details; it is only possible to touch upon salient features.

THE ETUDE

By far the most important thing is to know what to do. When the new music student comes for his first lesson he usually presents a discouragingly difficult problem. One does not know his general education, his average mental associations and, in addition, his musical equipment and mentality are totally unexplored. It may be possible exactly to diagnose the musical needs of a pupil at the first lesson but I have never seen it done. In fact, it is hard to think of the awkward first lesson yielding much more than a mere

The first lesson is only of value in so far as it enables the teacher to inspire confidence on the part of the pupil and to estimate the capacity and characteristics of the student. The first lesson assignments are of little importance. The first technical steps are so nearly alike in ordinary cases that the teacher can afford practically to ignore the musical side of the lessons for the first few weeks. The development of musicianship, that is musical knowledge which can be learned away from the instrument, usually waits on a certain development in the technical side of the art and so the necessity at the beginning requires only the establishment of amicable and understandable relations between master and pupil and a beginning along correct technical lines. As the lessons proceed during the first month it will be found that the technical diagnosis of the first lesson becomes materially modified. It is found that the physical characteristics of the pupil allow him to do certain technical things with great ease and likewise prevent him from acquiring other technical forms as easily as might be expected. In many cases the vagaries of previous teachers and their methods have produced a one-sided development which does not become apparent at the first playing. Also certain mental attitudes toward music in general, and the instrument in particular, will be discovered, all of which will greatly modify the course of instruction. A wrong diagnosis may not produce serious results during the first two or three months, but as the lessons go on such a diagnosis produces and fastens on the pupil serious faults that it sometimes takes years to eradicate and, indeed, are sometimes ineradicable. My conclusion, therefore, is that the technical and musical diagnosis of the new pupil should be gone about slowly and surely and should wait also on the correct estimate of the pupil's understanding and personality.

There is no sure rule for the gaining of the pupil's confidence and through that the right mental attitude. In fact, certain pupils never approach to a confidential relationship with their teachers. There are certain personalities and natures among both teachers and

pupils which can never get closer than they do at the first meeting and in some cases this develops into a re antagonism. A case of natural antagonism is ho less and the lessons ought never to go further than the first one. But, everything being equal, the very fir effort of the teacher should be to eliminate the in which the pupil has of the teacher. Make the develop ment of confidence in the teacher, of friendly ment relationship, the key-note of the first meetings and the musical work will care for itself. But, on the other hand, such a relationship must not so degenerate the the pupil loses his respect for his teacher. The reaser why many teachers are compelled constantly to reper technical and musical advice to which the studen seems to pay less and less attention is because the student has lost his respect for the knowledge which his teacher has, or should have.

After these fundamental relationships have been firmly established then the teacher should outline the work which he expects the student to do. This should be done for a two-fold reason; to enable the teacher to check up the work being done in a systematic way and to inspire the student by setting up a goal to b reached. The pupil who is working in the dark speedily becomes disheartened. In this connection the use of the student recital and the teacher recital becomes apparent. The first is a mile-stone in the proxress of the pupil, an actual attainment, and the second a corrective force in that it enables the younger min to check up its accomplishments and ideas with that of a more mature performer and thinker. To "preces upon precent" in the way of recitals I would add the wholesome restraint of tradition through performance

It should never be forgotten that music is for performance and not for the studio. Unless the laborato work of the studio and the lessons can be turned into the actual achievement of the recital or semi-public performance the instruction has been worth pulling While the study of any serious subject with industry trains the brain, and, in the case of music, the muscles such a training as the final result is worth little. The value of a musical education lies in the expression of musical thought audibly, to one or more listeners and any system of musical education which fails to take into account this demand for audible expression to others is a failure

A general working plan for the music teacher wh would produce the best results in the least time would therefore, call for these methods of instruction: a careful diagnosis of the technical and musical needs of the student during several lessons, not one; a systems tic effort to eliminate fear and establish confidence between pupil and teacher; a study of the technical and musical needs of the pupil based on previous in struction, if any; the systematizing of the plan of study; the presenting to the student of a goal toward which to work; the incentive of recitals, or expositions of the results attained; the holding before the student of more advanced ideals as shown in the playing of the teacher or more mature artists; and the necessit of conceiving a composition from the standpoint of the audience, that is, the expression of a musical thought which may be easily perceived by the average listener

The Fable of the Giddy Grasshopper who danced his summer away and the "tightwad" Ant who saved his food supply for the long, long winter is reversed in the case of many musicians. With the teacher it is often the long, long summer that cuts in on the winter savings. The musician who is really sincere, capable and enthusiastic sees himself as busy in July as in January. Americans of all people find loafing detestable and unless you choose to make your summer an uncomfortable period of waste it will be necessary to plan right away for the opportunity that awaits all who are wide awake to take it. Thousands of teachers will have the pleasure of watching their bank accounts rise with the thermometer. But they are all planning now. The earnest ETUDE reader never lets temperature interfere with progress.

# The Etude Master Study Page

Meyerbeer's Period

"A Jew banker to whom it occurred to compose operas," that was the ammunition which Richard Wagner (exasperated at the time by his own failure to arouse great interest), used to down the applause which his friend Meyercer was receiving. We have already noted in the Mendelssohn biography in this series how severe ere the strictures placed upon all Jews in the day of Mendelssohn's illustrious grandfather. Meyerbeer fortunately was born at a little later date, although he came into the world eighteen years before Felix Mendelssohn-Bartholdy. However greatly we may respect the genius of Wagner no one can fail to deplore that unfortunate weakness which led him to return the kindness of Meyerbeer by an attack that was unfair, unjust and uncalled for. There is so much that can be said in favor of Meyerbeer in his defense that Wagper's stand has a splenetic complexion. In the first place, despite the fact that Meyerbeer had very wealthy parents he lived for the better part of his life almost wholly without ostentation, insisting upon supporting himself from the profits from his own compositions Again, Meyerbeer was in many ways very modest about his works, continually rewriting and rearranging them with a view to improving them-a singular contrast to the highly gifted but bombastic personality of Wagner. However inferior his talent may have been to that of Wagner-however mild may have been his resistance to the banal dictates of fashion, Meyerbeer had traits of character which commend him to us in o many ways that even in this day of his partial eclinse we find much to admire.

Unlike Mendelssohn, Meyerbeer remained a Jew in fact to the cnd. He was buried in the Jewish cemetery in Berlin, and all his life was duly proud of his race. At the same time he was very liberal in his views and when a student with Carl Maria von Weber under the tumid Abbé Vogler, Meyerbeer played regularly

The period from 1791 to 1864 was one of the most significant in history. Dominated as it was by the great social overturning in France from the reign of terror to the new empire, the growth of a great republic in the new world, and the amazing advance in scientific knowledge, it was to be expected that great and decisive changes should come into musical life. Schumann, Wagner, Chopin represent this revolutionary era in a remarkable manner. Meyerbeer, although he strove to feel the pulse of the times, was more successful in catering to the popular appetites. In Italy he was an Italian, in France he was French, yet he could hardly be called a Teuton in anything he did. Von Weber prayed that Meyerbeer might leave something that would be wholly Teutonic in its character but nothing from the pen of Meyerbeer can be compared with Weber's Der Freischütz in its Germanic

Meyerbeer's Italian operas were successful despite the Kitchen Epigram of Rossini, who declared "Meverbeer likes sauer krout better than he does mac-Meyerbeer, however, wrote much more successfully for the spectacular needs of the French stage than in any other form. He has had many detractors who have fastened upon some one of his shortcomings at the same time closing their eyes to his really notable achievements. Serious critics find much to praise in Meyerbeer's orchestral treatment. Even as severe a judge as Ebenezer Prout praises Meyerbeer's "splendid use of the orchestra."

### Meverbeer's Childhood and Youth

Meyerbeer's father, Herz Beer, was one of the most prosperous bankers of Berlin and his wife (Amilie Wulf) was distinguished for her brilliant intellect and unusual culture. Small wonder then that of their three sons, Wilhelm became noted as an astronomer, Michael as a poet and Jacob Liebmann as one of the most famous composers for the stage. A relative named Meyer insisted that his name be prefixed to



"If I should stop work I should rob myself of my greatest enjoyment."

that of Beer and a rich legacy insured the change. Accordingly the family name became Meyerbeer. Later Jacob Liebmann Beer not only adopted the new form but Italianized his first name so that the famous composer is now known as Giacomo Meyerbeer. Meyerbeer was born at Berlin, September 5, 1791, Early aptitude for music induced his parent to place him under the instruction of Franz Serapa Lauska, a pupil of Clementi Later Clementi himself heard the hov play and offered to give him lessons. His talent was so great that all who heard him felt that he would be come one of the greatest of all piano virtuosi. He was able to play the Mozart D minor concert in public when he was only seven years. Indeed Moscheles, who was only three years younger than Meyerbeer and was therefore a contemporary, went so far as to say that if Meyerbeer had chosen to follow the career of the virtuoso pianist he would have had few equals. But from early childhood Meyerbeer aspired to be a composer. Accordingly Zelter (later the teacher of Mendelssohn) and Bernhard Anschm Weber were selected as the boy's instructors in harmony, theory, counterpoint and composition. Weber had been a pupil of George Joseph Vogler, known as Abbé Vogler (German, Abt Vogler), and when the young Meyerbeer became sufficiently advanced Weber passed him on to the singular figure about whom so much has been written.

### Meyerbeer and Vogler

Abbé Vogler (born at Würzburg, 1749) was dubbed a charlatan by Mozart. He had a distaste for anything savoring of slow, laborious study and when he came to teach himself he boasted that he could pao duce composers far quicker by his methods than by any other. His pupils were obliged to do an enormous amount of work but at best the quality of the work was not so carefully considered as the quantity. Thus, Meyerbeer, always a very hard worker, was not led to regard his tasks as profoundly as he might have done had he studied under a more painstaking and thorough master. Vogler was proud of the fact that he had been ordained a priest at Rome (1773). He was indeed a devoted Catholic and had been made Apostolic Protonotary and Chamberlain to the Pope. At Darmstadt the corpulent little priest had many loval pupils of whom Weber, Gänzbacher and Meyerbeer were the most celebrated. Records of the materials he used do not seem to point to any lack of

thoroughness. The pupils were expected to analyze a masterpiece of some famous composer every day, likewise to compose a fugue or a cantata daily. Meyerbeer at any rate was a most industrious student, often remaining in his room for days while engaged in completing some work in which he was interested.

### First Notable Works

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Meverheer was little over the twenties when he commenced to produce works that called for more than passing attention. Among these was an oratorio God and Nature, a four part setting of Klopstock's Sacred Songs, and a Biblical opera, Jephtha's Vow. The last named was produced in Munich in 1813 but was dubbed dry and academic. Another opera, Alimelek, or the two Caliphs, produced in Stuttgart in the same year fared better.

Next we find Meyerbeer in Vienna where he decided to become a virtuoso pianist. Fate took him on the night of his arrival to a concert given by Hummel Meyerbeer was so much impressed by Hummel's finished work that he decided to spend many months in im proving his own technic. In the meantime his opera, The Two Caliphs was given in Vienna and proved a failure. At the insistence of Salieri he went to Italy to acquire further experience. There he heard Rossini's Tancredi and was so affected by it that he resolved to attempt similar works himself,

### Meyerbeer in Italy

Meverbeer found Italy most congenial and the people divided their affection for Rossini with the new composer. The result was several operas in the Italian style none of which is generally identified with the work of the later Meyerbeer by which he is most widely known. Among the Italian operas were Romilda e Constansa (Padua, 1818). Semiramide riconosciuta (Turin, 1819), Eduardo e Cristina and Emma di Resourgo (Venice, 1820), Margherita d' Anjou (Milan,

1820), L'Esule di Granata (1822).

Meyerbeer, however, tired of life in Italy and longed for a more strenuous existence. The production of his opera Das Brandenburger Thor in Berlin (1823) led his German critics and friends (among them von Weber) to note that he was gradually pandering more and more to popular applause. Meyerbeer was wise and resolved to reform his work. While in Germany he wrote Crociato, which was produced in Venice in 1824 with huge success. The opera became a popular favorite at the time and when it was given in Paris Meyerbeer attended the first performance (1826). Crociato served to reveal larger possibilities to Meverber and from 1824 to 1831 he produced no work of note but spent a great deal of time in reflection—remaking himself as it were. Paris was again the great European art centre and Meyerbeer made it his home. There he made the friendship of Scribe, the noted dramatic writer and librettist, who did much to assist him in the production of the works by which Meyelbeer is best known. Indeed Meverbeer with his chameleon-like nature and talents soon became a Parisian of the Parisians, as he had previously been Italianized

# The Influence of Italy on Meyerbeer

The extraordinary effect of his visit to Italy remained life-long influence upon Meyerbeer, Forty years afterwards he wrote to a friend in explanation of his earlier Italian operas:

"All Italy was then revelling in a sweet delirium of rapture. It seemed as if the whole nation had at last found its Lost Paradise, and nothing further was needed for its happiness than Rossin's music. I was involuntarily drawn into the delicious maze of tones and bewitched in a magic garden from which I could not and would not escape. All my feelings became Italian; all my thoughts became Italian. After I had lived a year there it seemed to me that I was an Italian born. I was completely acclimated to the splendid glory



MEYERBEER AT THE AGE OF 30.

of nature, art, and the gay congenial life, and could therefore enter into the thoughte feelings and sensibilities of the Italians. Of course such a complete returning of my spiritual life had an immediate effect upon my composition. was loath to imitate Rossini, and write in the Italian style, but I had to compose as I did because my inmost being compelled me to

The poet Heine, in commenting upon the extraordinary hold which a Latin environment had upon the Teutonic Meverbeer said:

"Such intoxication of the senses as he experienced in Italy could not long satisfy a German nature. certain yearning for the earnestness of his fatherland awoke in him. While he found his ease amid the Italian myrtles, the mysterious murmur of the German oaks recurred to him. While southern zephyrs caressed him, he thought of the sombre chorals of the north wind."

Weber, with whom Meyerbeer passed many pleasant days as a student under Abt Vogler, was much distressed at Meyerbeer's Italian obsession. "It makes my heart bleed," he wrote, "to see a German composer of creative power stoop to become a mere imitator in order to curry favor with the crowd." And again, in his public critique on Emma di Resburgo in 1820, Weber wrote: "I believe the composer has deliberately chosen to make a descent in order to show that he can rule and reign as lord and master over all forms." Weber expressed a wish that Meyerbeer would return to Germany, and to the circle of German composers, but that was not to be for many years. During his long residence in Paris, Meyerbeer formed cordial relations with Cherubini, Boĭeldieu, Auber, Habeneck, Halévy and Adam. He was also on the best of terms with his rival, Rossini, though the latter viewed the Teutonic clement in him with something of the disfavor with which Weber viewed the Latin. "Meyerbeer and I can never agree," observed Rossini, "Meyerbeer likes sauerkrout better than he does macaroni.

### Meyerbeer and Scribe

Meyerbeer and Scribe

Augustus Engine Serlie was horn in Pris in the same
Augustus Engine Serlie was horn in Pris to the same
the decided to become in dramatic. His was the decided to be the control of the control of

### Parisian Successes

If Italy had received Meyerbeer with favor France gave him even a warmer welcome. When Robert le Diable was produced in Paris in 1831 it was so brilliant, so scintillating, so full of the spice demanded by the public and so striking when compared with the music of the time that its success was enormous. Its fame spread to all the operatic centres and for some considerable time it was the foremost operatic work of the period. Yet, Meyerbeer realized that he had still greater powers and wrote Les Huguenots. So eareful and painstaking was he with the work that it was not done upon contract time and forfeited 30 .-000 francs thereby. When Les Huguenots was produced its plot was less fantastic than that of Robert le Diable and the music less superficial. Consequently the public failed to realize at first that it was a much more important work. Nevertheless the work was sufficiently spectacular to command public success. Le Prophete produced in 1849 compared favorably with Les Huguenots but did not extend its composer's reputation, although the work represents Meyerbeer at his very best-a Meverbeer of serious intent

### Meyerbeer and Jenny Lind

Meyerbeer's fame in Paris had now extended to Berlin and it is not surprising to find him appointed as the Generalmusik director in 1842, by King Frederick

William IV, in which position Meyerbeer succeeded the erratic Spontini. There at the Grande Opera Meyerbeer produced a new opera Ein Feldlager in Schlesien (1844). Shortly thereafter the leading role was taken by Jenny Lind then new to the musical world of Berlin and this is said to have accounted for the somewhat surprising success of the opera at that time. Meyerbeer utilized part of the music in rewriting his L'Etoile du Nord. Meyerbeer was immensely impressed by the talent and voice of Jenny Lind and before her first appearance in his opera is said to have rehearsed her no less than one hundred times to insure good results.

# Meyerbeer and Wagner

As already noted Wagner's attitude toward Meyerbeer was not altogether creditable. In 1839 Wagner took four weeks to ingratiate himself with Meyerbeer at Boulogne. Meyerbeer then gave the younger composer letters of introduction to the directors of the Opera and the Théâtre de la Renaissance and to the music publisher, Schlesinger. It will be remembered that it was this same Schlesinger who provided Wagner with the hack work that kept him alive. Wagner was the handy man for the music publishing establishment and thought little of making arrangements for cornet. Meverbeer, prosperous and famous, found Wagner in Paris penniless and unknown. He again brought him to the attention of the Director of the Opera. Through this introduction the opera directors accepted the libretto of The Flying Dutchman with the understanding that another composer was to be selected to write suitable music. Wagner was paid \$100 for his work. Later when Meverbeer with La Prophète and Wagner with Lohengrin were rivals for popular favor in Paris, Wagner attributed the attacks made upon his works to Meyerbeer's literary and journalistic friends. Naturally he claimed that Meyerbeer was responsible. However, he went out of his way to state that he had nothing against Meyerbeer the man, but with Mendelssohn, Schumann and others had little regard for Meyerbeer the musician, Indeed many of Meverbeer's contemporaries did not hesitate to attribute the success of his operas to clever exploitation of Meyerbeer's friends on the press. When Wagner wrote his notorious article The Jew in Music (Das Judenthum in Musik) for the Neue Zeitschrift für Musik, he attacked Meyerbeer among the others.

### Meyerbeer's Great Popularity

Meyerbeer unquestionably succeeded in winning wide popular favor. Louis Philippe made him a member of the Legion of Honor, and he was elected a member of the Institute of France. The King of Prussia, the Royal Academy of London, the King of the Netherlands and even Dom Pedro of Brazil all conferred high honors upon him. Robert le Diable was one of the most successful operas ever written when considered from the box-office standpoint. It brought in over four million francs. But, Meyerbeer was already a rich man and did not need this money. He lived very modestly indeed and gave much to musicians in distress. Upon one occasion he raised a sum of sixteen thousand dollars for the widow of Lortzing.

### Meyerbeer's Last Days

In 1854 Meyerbeer presented the rewritten Ein Feldlager in Schlesien at the Opera Comique in Paris. This was followed by Le Pardon de Ploermel (otherwise known as Dinorah). In addition to his operatic works he also wrote cantatas, festival marches and dramatic music for his brother Michael's poem Struensee. His last work was L'Africaine, which, however, he never lived to see. L'Africaine was produced one year after the death of Meyerbeer and is regarded by many as his foremost work. It is exceptionally melodious and shows less of the bowing to convention which marred some of his previous efforts. However, like most of Meyerbeer's productions, there is still that remarkable unevenness. Exceptionally beautiful passages-moments of real inspiration are followed by measures that are hopelessly trivial and

Meyerbeer died at Paris May 2, 1864. He had many fond friends and admirers. Rossini is said to have fainted when he heard of his death. His funeral was one of great pomp and circumstance. Great throngs of admirers and "endless" carriages led by the king's own coach, drawn by four horses, added to the importance of the event.

# Meyerbeer as Conductor

Meyerbeer was one of the few contemporary musicians who had the foresight to recognize in Berlioz a man of genius. Berlioz on the other hand was we in his praise of Meyerbeer. Nor is this to be regard as the result of mere gratitude, for the two music had not a little in common, in their mutual apprecia of the growing resources of the orchestra. Merel has been criticized for his occasionally vapid meloand weakness of structure. A similar charge min well be brought against Berlioz, but it must be conto to both of them that they exerted a lasting influ as orchestral colorists.

Berlioz visited Berlin at the time Meyerbeer Director of the opera, and the following letter Habeneck in Paris will show that he was no less in pressed with Meyerbeer's powers as a practical r sician than as a composer:

"The grand orchestra with its twenty-eight vide and its doubled wind instruments, the great chorus vi its hundred and twenty voices were present, and Men beer ruled at the conductor's desk. I had a lively sire to see him conduct, especially one of his own wor He performs this task as if he had been at it twenty years; the orchestra is in his hands; he do with it whatever he wishes. As for the tempi he tale in the Huguenots, they are the same as your own, w the exception of the entry of the monks in the four act, and the march which closes the third; these are little slower. This makes the former number seen little cold to me; I should have preferred a little le breadth, while I found it wholly to the advantage the latter, played upon the stage by the military ban it gains by it in every respect.

'I cannot analyze scene by scene the playing of the orchestra in Meyerbeer's masterpiece; I will only sa that it struck me as magnificently fine from beginning to end, perfectly shaded, incomparably precise a clear, even in the most intricate passages. Thus the finale of the second act, with its phrases rolling un series of chords of the diminished seventh and is harmonic modulations, was given, even in the most obscure parts, with irreproachable nicety and purity intonation. I must say as much for the chorus. The running passages, the contrasted double choruses, the entries in imitation, the sudden changes from forte to piano, the intermediate shades, were all given clean and vigorously, with rare warmth and a still more ran sentiment for true expression. The stretta of the Benediction of the Ponjards struck me like a thunderfold and I was a long time getting over the confusion into which it threw me."

### A Meyerbeer Program

A Meyerbeer Program

While by no mean impossible to arrange, a Meyelen program would be very difficult to provide owing to fix that overy, one would have a different preference is to a program, to secure plane arrangements of the Meyelen operas (Le Prophete, Le Huyamoni, L.Mfeense all charters, and the security of th



MEYERBEER TRAVEL PIANO, USED BY HIM FOR PRACTICE PURPOSES WHILE ON TOUR

# Double Thirds "In a recent article on the pressure touch, the three in the Chopin Nectures, (p. 9, No. 2, should be played with that funch. As these noises are the played with that funch. As these noises are chords are written that the curved line looks the chords are so written that the curved line looks like the known in such cases just what is intended?"—G. A.

Pressure Touch and Ties

By experienced musicianship, long study and observa-

absurd. The pedal marking would render nugatory

which should be felt as belonging together, a small

indicate that the two notes belong in a group by them-

selves, and the same with those that follow. The second

cates that the second note must be struck. A tie indi-

cates that the second note is a continuation of the first.

As a general rule it should be only written in such cases

as require it, for example, when the last beat of a

measure is to be continued across the bar. Some-

times in six-eight measure, the third beat is tied to the

fourth, as in this case the weak boat is tied to the

In playing melody notes with pressure touch, try

playing legato with one finger. This will give you an

Döring's Octaves

"Döring gives directions to drop the wrist as low as possible in his first exercise. He also gives other directions which are not in conformity with Mason's system. Mason says, for example, that the hands should fall on the keys with a 'falling arm' motion. Does Dorlug really mean drop the wrist?"—C. L.

I am afraid you have not investigated the Döring

book very thoroughly. If so it seems as if you must

have noticed that he does not take up the question

of advanced octave motions in the thorough and

analytical way that Mason does, in fact, he only treats

the preliminaries of octave study. If you will study

your book a little closer you will notice that the first

exercise to which you refer is only an exercise upon

the edge of the table not upon the keyboard, in which

the muscles are given some preliminary training. With

the fingers on the edge of the table, the aim is to

develop flexibility of wrist by moving it up and down

under given directions. In the second chapter he

trains the hand to lift up and down on the wrist like

a hinge, flexibility having been established in the first.

This is as far as he carries the subject of octave play-

ing in this book, and there are thousands of would-be

players to whom this much is all they are able to

accomplish. Döring's book is a sort of boon for those

students who only wish to play a little, and shrink

farther than they find them treated in Döring.

strong one.

idea of the effect.

accent being placed on the first of the two.

"Is there a definite rule for fingering the scales in double thirds? I have compared the fingerings in various studies and find they differ considerably."

—M. G.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical

theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

Unfortunately there is no authorized fingering that is universal. The difficulty of playing double thirds legato has led many teachers to experiment, with the result stated by our inquirer. The fingering indicated by Mason is as near standard as any, indeed may be said tion. The dot was sometimes used by Bcethoven and to be almost universal. The celebrated French teacher Chopin, and other composers of the time, to indicate Philipp has invented a fingering which is very nearly prominence in certain notes, cither as melody, or uniform for all the keys, but I do not think it has come momentary emphasis. So it should be in the bass into very widespread use. Indeed, I have seen some notes you indicate. Experienced musicianship would of Philipp's own books and studies with the old teach you that staccato played in this case would be standard fingering indicated. The best plan for you to adopt, is to learn thoroughly the so-called standard any staccato that might be attempted. The tone should fingering, which you will find in Plaidy, Mason, Cooke, be taken gently but firmly with a down pressure from and others, so that when you find a different fingering the arm, making it very distinct. The dot also indicates in your pieces and etudes you will instinctively play that it should by the quality of tone be made slightly the fingering you have become familiar with, Meanseparate from the group of two notes which follow, while, in many etudes and pieces you will find short passages of double thirds that can be fingered better by considering their context, than by trying to refer them to the fingering used in a long scale passage. In the next example, the curved line and the dot You would better consider carefully whether or not some of the passages you have seen cannot be acof the two should be made very short. The dot indicounted for in this manner,

### Czerny or Cramer

"1. Which should I select for a pupil who is finishing the sixth grade of Mathew's Course, Czerny-Llebillog, or Cramer? She is a hard worker, is not very quick, and has little time for practice. "2. Should a pupil finishing the third hook of Mathews use the first or second hook of Czerny-Llebillog."—0. A.

1. Can your student play rapidly and easily the last half of the second book of Czerny-Liebling? If so she might take up the easier of the Cramer Etudes As they are not arranged in progressive order you will need to use judgment in making your selections. After this take up the third book of Czerny-Liebling, going back to the difficult numbers of Cramer later. With short practice hours, be careful and not make her etude assignments too long.

2. A pupil finishing the third book of Mathews should be ready for the second number of Czerny-Liebling.

### About to Begin

"Living far from any town where there are no teachers, I am constantly importuned to teach, al-though I have never done so. I play moderately well. Could you advise me what to use in making this attempt?"—B. F.

The first thing for you to do is to procure some teaching material, and make sure that you yourself thoroughly understand it at every step. You could not find a better book for your purpose than the Beginners' Book for the Piano. In it the beginner's problems are taken up one by one, and your way is made as easy for you as is possible, there being many explanations in the text that are invaluable to a beginning teacher. After this book is finished take up the Standard Graded Course. The first easy pieces and exercises will be admirable for review purposes. Few teachers realize from being asked to make a detailed analysis of a how necessary review work is. I mean review of long series of motions that they never will be able principles by means of new pieces. Pupils developing to apply. Their desire to play for home amusement a tendency to strained or stiff conditions of the muscles and pleasure is laudable, but so far as octaves are concerned they will never be able to carry them any Of course every teacher is always at liberty to omit the easy beginnings with any pupil who does not need and working them up by long continued practice.

this work. Your scale and arpeggio work you can get from Mr. Cooke's Mastering the Scales and Arpeggios, as soon as any pupil is ready to take them up. When the Standard Course is under way you can also begin with Czerny-Liebling studies. Your publisher will arrange to send you "on selection," packages of music for you to use with your pupils, if you will describe what you desire and for what grade. Be sure and keep a list of the pieces you find pleasing and successful with your students for future reference. The main thing for you to do now is to get started, and then as you encounter difficulties, write to the Round Table again, and we will try and help you out.

(F)

Burnanian and a second

### Hesitation

"I have an adult pull who as stelled fifteen months and so far a hould it concerned has been demonstrated and months and so far a hould it concerned has been as the same as the has carried her studies, in recard to scales, guidely, and yet gropes and hesitates painfully. She can speak the notes of Dronks Bisocresses, the notes of Dronks Bisocresses, at tempo that is presentable. What can I do for her?—Co.

Many people stammer in music for the same reason that many stammer in speech. It is a physiological trouble, and one that very often the piano teacher can do little to overcome. It is hardly possible at this distance to determine whether your pupil is of this class or not. I have known of such pupils who have never been able to overcome their trouble, some with really brilliant minds, and active and reliable critical judgments in regard to musical performances. Something seemed to be wrong with their nerve centers, however, and the proper connection between brain and fingers did not seem to exist. The act of speaking the notes will not accomplish much. The fact that a pupil can instantly tell that a given note on the staff is F sharp, necessary as that ability may be, is of itself not of so much significance in the act of playing as being able to instantly place a finger on the lower of the three black keys in the group, as soon as the eye perceives the note. No one can play rapidly who does not acquire this capacity, with the exception, perhaps, of those who commit a thing to memory and develop speed after that. As you read this page you do not think the names of the various letters in any given word. You think the entire word at once. The rapid reader in music must be able to do the same thing. In the case of your pupil I should suggest that you take things of simple construction, things that are rather easy for her, but containing many notes, repetition groups if possible, and let her work them up to as rapid a speed as possible. In a case like this the use of the metronome is often a valuable aid. After the piece, study or scale is learned at a moderate speed. set the metronome up notch by notch, as more speed is required. A single thing worked on in this way for several weeks will often help amazingly in acquiring the needed ability in many pieces. Also let her practice reading at sight every day, taking for this, however, very simple things; that is simple for her, the easier the better. If she is playing in the third grade, let her work on pieces in the first grade at sight, playing them at correct tempo at once, and not reneating them over and over. Above all, do not advance her in her work too rapidly. Sometimes this mistake ruins pupils, for both mind and muscles acquire the habit of hesitating before every task. If your pupil is to increase her facility, it probably must be in pieces and studies which seem to both you and her much simpler than she seemingly ought to be studying. But she will learn more facility by taking the simpler things



### ERL KING-SCHUBERT-LISZT

Of all the transcriptions by Liszt, of Schubert's songs. the Erl King is the most pretentious. The dramatic construction of this famous art-song is such that it lends itself very favorably to instrumental transcription. In the original of this particular song, the piano accompaniment plays a very important part and this is considerably enhanced in the version by Liszt

The chief difficulty in this number lies in the fact that it requires considerable strength on the part of the performer and calls for hands of rather extended span. Throughout all the chord and octave work the melody must stand out with large, sustained tones. The accompaniment seems to suggest, in many passages, the galloping of a horse; in others the sighing of the wind through the trees, etc. and it is altered to suit successively the voice of the Father, the Child and of the Erl King. Pieces of this type may be studied for months and they continue to disclose new beauties and added possibilities in the line of emotional effects.

### ROMANCE-SCHUMANN-HARTHAN.

This is a new addition to Dr. Hans Harthan's series of transcriptions and rearrangements from the great masters. In the original this Romance of Schumann is in the key of F-sharp and it is rather difficult of ex-ecution, especially for small hands. The melody, however, is so beautiful that it is well worth while to have it so arranged as to bring the composition within the range of players of average attainments. A familiarity with the piece in this version will be an aid to the player later on when the original version is taken up. The general effect is that of a duet for voices and the chief aim of the player is to bring out these voices clearly and smoothly throughout the entire piece.

## POLISH DANCE-G. EGGELING.

This is an imposing composition, based on a somewhat familiar rhythm, but nevertheless displaying considerable originality in melody and harmony. Mr. Eggeling is one of the best of contemporary writers of edu-cational pianoforte music. This Polish Dance is an excellent specimen of his work; it employs a variety of chord and octave technic, requiring the use of both the arm and wrist touches. It should be played with large, full tone and rather exaggerated accentuation.

# REALM OF DREAMS-A. J. BOEX.

This melodious drawing room piece is one of the last compositions of Andrew J. Boex, a well known American writer, recently deceased. Mr. Boex wrote in all forms but was particularly successful with his church music and with pianoforte pieces of lighter character. Realm of Dreams does not offer any special difficulties but it will require a finished style of execution and the employment of the singing style of delivery through-

### BALLET OF SIRENS-C. KOELLING.

This is one of the last compositions of the veteran composer Carl Koelling. Although Mr. Koelling lived to an advanced age, he never lost his gifts of melodic inspiration and his works display an almost youthful vigor and cheerfulness. Ballet of Sirens is a very pleasing, characteristic piece. The first theme is so harmonized that the melody appears to be in an alto voice. The middle section should be played in a rather tempestuous manner, quieting down as it returns toward the opening theme. Grade 4

# DREAMLAND VOICES-W. ROLFE.

A very graceful drawing room piece, employing a somewhat conventional figure in the accompaniment but with a pleasing variety in melodic content. When a 6/8 rhythm is employed in pieces of dreamy or contemplative type, care must be taken not to render it in a jerky manner, but rather smoothly and flowingly.

# THE ETUDE CANTERBURY BELLS-M. LOEB-EVANS.

A graceful drawing room piece of intermediate grade, introducing a variety of brilliant and popular effects. Pieces of this type afford good practice in grace notes, in lightness of touch and in evenness of execution so that they are really worth while studying, aside from their value in recital work and in home playing. Grade

### IN THE PAVILION-C. W. CADMAN.

Mr. Charles Wakefield Cadman is a young American composer whose works have become very popular in recent years. Although he is best known by his songs, he has written many acceptable pianoforte pieces. In the Pavilion is an effective composition of intermediate is not at all conventional, having some really original touches. It should be played in a graceful, rather buoyant manner Grade 3.

### VILLAGE FIDDLER-H. WILDERMERE.

A bright, characteristic piece well suited to the approaching summer season. Unlike many pieces of this character the Village Fiddler contains considerable of harmonic interest with rather more variety of treatment than one usually meets in pieces of this type. It should be taken at a rather rapid pace with crisp accentuation.

### VILLAGE GIRLS-J. T. WOLCOTT.

A novel waltz movement in which the principal theme, first given out by the left hand, appears again in the right hand in the form of a variation as the second This waltz will afford good finger practice. It is not intended for dancing but will prove useful for recital or recreation purposes. Grade 3.

TWILIGHT ON THE MOUNTAINS-L. RENK. Twilight on the Mountains is a drawing room piece of the easiest grade, in fact it is about as easy as it is possible to make a piece in this particular style. It will prove useful for teaching purposes as a study in tone production and in the singing style. Grade 3.

### MARCH OF THE MIDGETS-D. ROWE

This is a very interesting number for the left hand alone. The remarks which have been made previously as to pieces for the left hand will apply equally to this composition. The melody tones, taken largely by the thumb, must be brought out strongly while the accent is subordinated. The pedal should be used just exactly as marked, both to sustain the harmonies and to assist in binding together the melody tones. Grade 3.

### FROM HUNGARY-C, W. KERN.

A lively characteristic piece in the true Hungarian style. In the second theme of this number a genuine Hungarian melody is quoted. This melody, by the way, has been used by Brahms as the second theme to one of his Hungarian dances and it has also been employed by other composers, Grade 21/2.

# DECORATION DAY-G. L. SPAULDING.

A very appropriate little teaching piece for the May number of THE ETUDE. Its chief advantage lies in the fact that it introduces a number of popular melodies, sacred and secular, such as one is accustomed to hear on Decoration Day and at various memorial exercises.

# G. N. ROCKWELL.

Mr. Rockwell's Prelude Militaire will prove equally effective on either the piano or the organ. It is in the style of a patrol, beginning exceedingly pianissimo and then increasing to a climax and finally decreasing and dying away in the distance, as it were. When played on the piano this crescendo and decrescendo effect will be managed by a gradual increase in heaviness and force of touch. When played on the organ the same effect will be managed in a purely mechanical manner by the addition and the taking away of stop after stop. In either case a slightly staccato touch should be used throughout in order to give the necessary effect of military precision. Grade 3.

### CYNTHIA (VIOLIN AND PIANO)-H. TOLHURST.

Mr. Tolhurst is a well-known English violinist and teacher whose compositions have found favor among our readers in the past. Cynthia is one of his most recent works. This is in the style of a modern gavotte, It is very similar in rhythm to the well-known Gavotte from Mignon but quite different in musical conter Violinists will enjoy this number and it will make real useful study piece.

### LARGHETTO FROM SYMPHONY IN D (PIPE ORGAN)-L. VAN BEETHOVEN

One of the most beautiful and expressive of Beethoven's slow movements. Although written for othetra originally, it sounds when played on the organ as although it might actually have been written for that strument. One of the chief characteristics of Rehoven is found in the fact that he wrote pure must music that sounds almost equally well no matter for what instrument or instruments it may be arranged The Larghetto will make a very effective soft voluntary

### THE FOUR HAND NUMBERS.

The Romance from Mozart's D-minor Concerts one of his most beautiful slow movements. This num ber is frequently played separately as a solo but it; even more effective in the four hand arrangement, sino one can give a suggestion of the orchestral according

Hans Engelmann's Tabs was one of his last conpositions. It is about as good a march of its type as one could find and it will be found especially pleasing and inspiring in the four hand arrangement.

### THE VOCAL NUMBERS.

Mr. Wakefield-Smith's Lily and the Bluebell is a tak ing, characteristic song which should go well as at encore number or as one of a group of recital sones It should be sung in characteristic style and with ele

Mr. O'Hara's Some Day When You Are Mine as proaches the popular style somewhat, but it is nevertheless a very artistic song. The refrain is one of the sort that will linger in the ear long after one has heard

### MUSICAL RECITATION

This introduces a novelty in our music pages. C. S. Briggs is a composer who is well known among singers for her many successful sacred and secular songs. Her setting of Mary Call the Cattle Home is an exceedingly sympathetic one. This should not be sung but should be recited with elocutionary effect while the piano furnished sound and sympathetic musical background. The reciter or reader should not feel hampered by the accompaniment in the slightest, but should go on just as though there were no accompaniment; while the player, using the words as a guide follows the reciter as closely as possible, adapting the time and rhythm of the music to the recitation. It this is well managed the effect will be highly satisfactory.

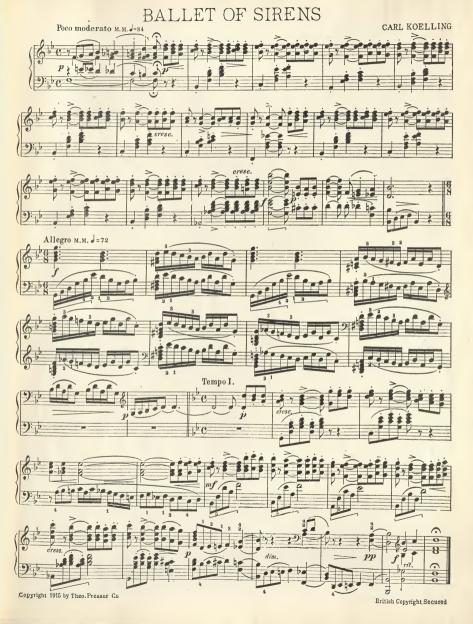
# Disciplining Contrary Pupils

## By CHARLES H. DEMOREST

Assuming that the so-called contrary pupil is not the absolutely perverse type, let us define such as one who apparently opposes all or nearly all of the teacher's advice and suggestions, while at heart he is uncon sciously accepting them. His apparent opposition seems to be a peculiar mental quality caused by a desire for particular attention from the teacher, or a sort of unconscious temptation to irritate.

The manner of dealing with this sort of a "problem" is not difficult. First and foremost, let the teacher show absolutely no irritation, no matter what the temptation may be. Then when suggestions are given or rules stated, if objections are made by the pupil, ignore them absolutely, but in such a way that the pupil cannot secretly exult over any seeming aggravation.

The desire in a pupil to command more attention of interest from a teacher than should be given him seems to be a frequent fault. Never for one moment let a pupil think that you are not interested heart and soul in every detail of his progress; but he must know that "honor is given where honor is due" and that in just so far as he is diligent and attentive, he will command the sympathetic interest of the teacher. It is his work and not his attitude that commands whole-hearted sympathy. In fact, if the teacher so directs his own mental attitude that he thoroughly sympathizes with the pupil's great need, he will soon see his efforts meet with success, not only in his pupil's progress, but in a gradual abandonment of this contrary attitude, until at length a thorough sympathetic mutual understanding is reached that will eventually lead to the highest results of endeavor



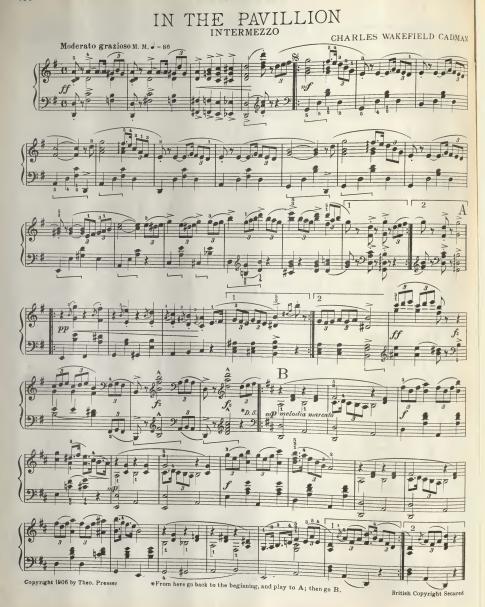
DANIEL ROWE



# THE ETUDE VILLAGE GIRLS

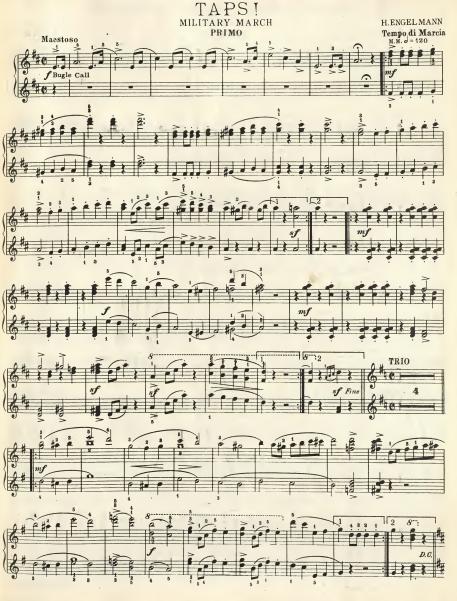












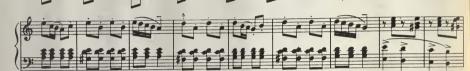
# Fragment from Concerto in D Minor ROMANZA



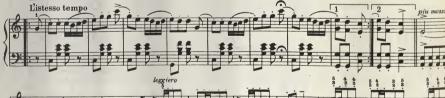














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HENRY WILDERMERE



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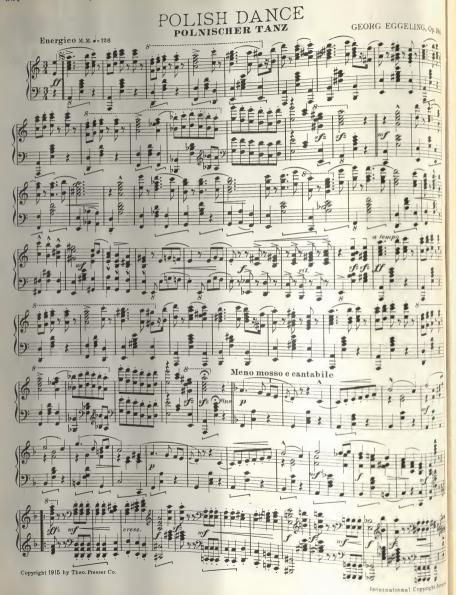




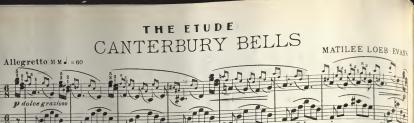




















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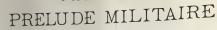
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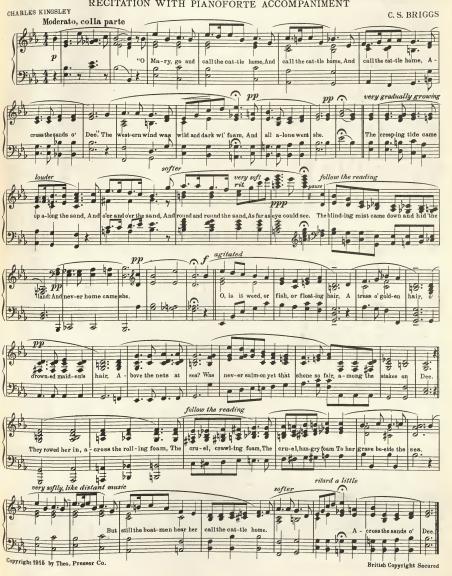


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# O MARY, GO AND CALL THE CATTLE HOME RECITATION WITH PIANOFORTE ACCOMPANIMENT





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molto espressivo

Touch'd his pale cheek with her own soft and ten-der,

0

pp rit.

Kiss'd him and with-er'd and

0

# Why Rubinstein Failed as a Composer

In was Rubinstein's greatest ambition witticism-a variant of one that has been the concert stage or in the theatre.

new works fall into speedy neglect, one and ambition so burning. after another, as he launched them, with His champions told us for many years last movement, fifth in order.

"Ocean" symphony. But once again did

There was an old and somewhat stale "Times."

to be remembered not as a great pianist, used of other men on other subjectsbut as a great composer; and he worked which declared Rubinstein to be "the with feverish haste to pour out, in com- greatest pianist among composers and the nositions of all forms, ideas that he cer- greatest composer among pianists." It tainly possessed in abundance; but with had in it the grain of truth that to a a lack of skill in utilizing them, a lack degree embittered his whole artistic of self-criticism, a ack of patience to career. His ambition as a composer consider and ponder, and file and finish, poisoned for him all the fame, the ad-The Horatian maxim was not for him. miration, the tremendous influence he had The saving is attributed to him that after as one of the greatest of all pianists. He he had reached the double bar at the wrote from time to time essays in the end of a composition he would rather public prints that voice his deen dissatisgo on to another one than to go back faction with the rewards that fame had over the one just finished to see if he given him and his dccp-seated desire that could improve it. It is a result of this they should be other than they were prodigal squandering of ideas that so But time has only confirmed the lot that itle of Rubinstein's music has kept the befell him while he lived. The glory of spark of life and maintained itself upon an executant, an interpretative artist. living only in memories and records, has So he had the bitter disappointment been more enduring in his case than all during his life of seeing many of his the works he wrote with hopes so ardent

all the dazzling prestige of his name— that Rubinstein's music was unduly, unall but the "Ocean" symphony. That he justly neglected, to the great loss of the saw flourish in repeated performances, musical public. It was even said that and so he attached himself to it with the evil minds or the deficient underintense eagerness. The "Ocean" sym- standing of conductors, managers, and plony succeeded; hence, if he could not performing musicians of all kinds had get the public to listen to his other kept from the public the works of Rubinworks, he would fasten new ideas to the stein that it was hungering for. Strange "Ocean" symphony and force them to that a whole race of people who live success in that way. He composed two by providing the public with what, in new movements for it, adding to the or- the long run, it wishes, and who can live thodox four an adagio, intended to take only by their success in doing so, should the second place, and connected themati- so persistently blind themselves to their cally with the first movement, and a own interests! The truth is, of course, scherzo, intended to come before the that it is the public that has allowed these works to fall into neglect, because for the This is the "second version" of the public they no longer live.

Rubinstein has been compared to the composer, brooding over his one suc- Schubert in his wealth of melody; but cessful offspring, return to its enlarge- this is to forget the lack of depth that ment. As late as 1882, twenty-four years went with his facile invention. It is a after its first production, he made the more acute estimate that makes him, as "third version," adding another new Riemann does, a complicated mixture of movement, the seventh. It is called "The qualities belonging to Mendelssohn, Storm." Perhaps Rubinstein is entitled Schumann, and Chopin, with traces of to more praise for restraining himself Liszt and Berlioz, and an occasional adtwenty years from putting a "storm" mixture of the Russian national type. into an "Ocean" symphony than he is This is sufficiently difficult; but however for imagining that a symphony in seven the formula be adjusted, it is enough to movements is a possible thing or that put him among the "epigones" and the three additional movements could add "eclectics," both very bad names to give 75 per cent, to its value. At all events, a composer who has ambitions to stand the spectacle of a great artist using his by himself. If it be true, or only parone successful symphonic work as a life tially true, it is enough to explain why so buoy to keep his talent as a composer few compositions have been unable thus above water has something of the longer to withstand the tooth of Time,-RICHARD ALDRICH in the New York

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ern composers, Carl Goldmark, contrib- disturbed, remarked: uted much as a music critic to the success of Richard Wagner in Vienna. In- faction, a consolation, a compensation in deed he did much to establish a Wagner the consciousness of your immortality?" cult and among his adherents were no less than Peter Cornelius, Karl Tausig, Heinrich Porges and others. Goldmark, however, only saw Wagner once. Once, when Goldmark was going along the Ring Street, he saw two men approaching him, one of whom was behaving like a drunken man. That was Wagner who was representing to his friends how the chorus in the second act of Lohengrin had behaved at the performance at the Hofburg Theatre. Wagner's friend cellent aphorisms upon the relative imknew Goldmark and introduced him to portance of Beethoven and Mozart. "Mothe famous composer. Together they zart's music is the deepest expression of went to the residence of the master who the noblest in mankind; Beethoven's directors and composers in money mat- divine in man."

THE recently deceased Nestor of mod- ters. Goldmark, somewhat surprised and

"But Master, do you not find a satis-

Thereupon Wagner became enraged and screamed, "Don't bring that up to me. Men told Cherubini that he too was immortal, when he was upon his death bed and longing to die. Then Cherubini cried out 'Immortality ! don't play any bad jokes on me."

# Mozart and Beethoven

Goldmark delivered himself of two exomplained bitterly of the fate of operatic music is the deepest expression of the



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Does Your Musical Work Need fibre of one's personality should respond to the beat of the music. As the little feet of the dancer move more surely when the music pulses with the strong support of the drum, so the senses are DI MOS I IDVING WOOD In these days of the vacuum cleaner satisfied with the artistic but ever reand ready made housekeeping with hot water supplied, perhaps the old New

THE ETUDE

Housecleaning?

England spirit which did battle with

germs and general disorder at stated

periods is a thing of the past. But the

general clean-up of our musical store-

houses would certainly be a boon to our-

selves as well as the patient public. To

One of the vital differences between

and phrasing and again the artistic ac-

seful and important implement.

ear is satisfied. All is well.

# "Keeping At It'

By CLARENCE F. S. KOEHLER

On a cold, windy winter morning a young lad about six years of age, underthis end let me commend to you a most took the huge task of removing snow, the depth of which was very nearly two feet, from a lengthy sidewalk. His only tool was a small shovel, such as those included the music of a virtuoso and that of an amateur is the absolute cleanness and in children's toy garden sets.

certainty of the artist's execution. This A pedestrian chanced by, and noticing is based on accent. That of construction the lad's earnest but very nearly fruitless efforts to make a path, stopped and cent of interpretation. The artist is due laughingly called out to him, "I say, my upon a certain note at a given instant. little man, how do you ever expect to Such is the demand of the brain that make a path through this snow with such created. He is there just at the given a tiny shovel?"

moment and announces the fact. The The little fellow thrust up a ruddy face and facing the man squarely, answered, "By keeping at it, that's how." When we analyze our own execution in piano playing, let us say, and self-analysis The man passed on in silence

is as the tempering of steel, bringing strength, we will find the difficult passage Students (and especially is this true of which our fingers have either students of music) are often too easily stumbled or rushed along with a bravado meant to conceal. Smooth it out; polish meet with passages of extreme difficulty, until the roughness disappears under this passages which they have perhaps heard weapon of accent. A phrase involved is rendered in flawless manner by some a thought of the composer lost; his in- world renowned virtuoso. Their detertent is perverted and the general effect mination to become musically great sudof the composition is spoiled. I know denly falls and they probably whine to a charming waltz of Chopin's in which themselves, "O, well, I can't play this and there is a wonderful melody in double there is no use trying. I'll never be able hythm, waiting to be sung above the to play like Paderewski, anyway, so I'm rippling waltz tempo. How many, many not going to waste my time trying," times I have heard it played with this then they savagely east their music aside melody, involved or wholly lost for lack and thump out some musical trash of the of proper accent. This is only one of day.
many. Of course, I speak not to the If the student will, in his wild haste to

artist. Look well to the accent of your give up, stop and ask himself a few quespupils' playing. Explain to them that it tions, a new light will dawn upon him is a thought more necessary to a musi- such as none other has before. Let him cian even than long hair. If a scale ask himself in what manner he thinks passage is lagging, perhaps the proper the virtuoso, whom he heard render this accent, attack I might call it, will carry passage so fluently, obtained this perfechalf the way, even all the way. An tion, Did he play it over once or twice, athlete runs before he takes his flying become angry and disheartened at its lcap. Thus it is that proper accent car- difficulties, and then east it aside thinking ries one to the other side of difficulty, that he would never be able to master it? Many of our great composers, especially Certainly not. How then did he come the modern writers, express themselves into possession of this fluency

by means of the most unusual and un- He got it by keeping at it. He studied expected accents. Startling as these it, analyzed it, literally "picked it to sometimes are, they must be carefully pieces," worked upon it and worked and regarded. Claude Debussy or Vincent worked on it still more. In that way he D'Indy would have it so and it is not mastered the passage. He then probably for us to cavil. The student of real placed it aside and tried to forget it for ability, he who seeks to interpret-is a time, taking up some new difficulty retelling a story. As he has read and Later he returned to the passage that had understood so must he repeat it to his been so hard. Again he studied it and hearers. Whether it be some old time bent his carnest efforts upon it until it tale of love or nature; some historic or was mastered and every note was as a mysterious legend or the poetic fancy of polished gem shining brilliantly from its some great brain. When he would im- golden setting. The virtuoso's method oress a meaning he must emphasize. of conquering the seemingly insurmount-Returning to the purely practical phase able is the only one that will bring us of this topic; Miss W. comes to the studio the perfection for which we so frantically with an étude prepared to the extent of strive.

with an etude prepared to the extent of strive.

her limitations. She has practiced it "Keep at it." "Rome was not built in twenty-nine times daily and twenty-nine a day." Great cities, buildings, bridges twenty-nine inner tany and twenty-nine a day. Steat cities, buildings, bridges times daily the weak brother in her are never constructed over night. They singer equipment has refused his share of require hours and hours of hard labor of hard labor. the burden, leaving her runs uneven and design them, months and sometimes years devoid of that pearly quality you would to complete them, and still further, they have her attain. Change the accent from require time to perfect them and to place lesson to lesson until each weak figger upon them the little details and ornahas had its turn.

Do not deface your scores with extra the designer or architect adds the lines, ments that make them beautiful. As markings for accent. The composer has the mason the brick, the iron-worker the artistically that it will never be used Turnspace uresem autonomous account your massive peams, so must the student add directions upon the brain. I cannot tell the note, the measure, the movement, the slightest danger of your forging wou the proper branding iron to use, doing exercising a state of the movement, the slightest danger of your forging the your forging t directions upon me orant. I cannot tell the note, the measure, the movement, the slightest danger of your lorgous-you the proper branding iron to use, doing everything gradually and thoroughly, becoming nervous, and you will last That which marks one brain indelibly always keeping, foremost in his mind that overcome once and for all this feal fails to reach another. Rhythm and ac- success will come only all the feal to reach another.

# The Bugbear of Breaking Down

By ANNE GUILBERT MARION

Few pianists, probably, have not a some stage of their career experience the fear of breaking down when playing before an audience. Even famous m sicians have confessed that they were harrowingly nervous before a perform ance, though they realized their are

The bugbear of breaking down is for less likely to harass a musician in per feet health. One may know a piece ner, feetly and when in good condition obe it so that it entrances his audience other time, although knowing the mire just as well, he may be tired, nerrors below par physically, and may mole miserable failure. Keeping in good medition, then, is necessary in guarding against this fear of breaking down.

You should, of course, know a niew perfectly before attempting to play it for an audience. Any other procedure speks sure failure. But it is to those who realize that they do know their selection vet are of such a nervous temperamen that they fear failure. I am addressing

You have seen musicians break down in a variety of ways, have you me! off abruptly and started on another more ment or piece. Others have collapsed entirely. But did you ever know that far more musicians break down than w have any idea of? Did you ever low that even at a public recital something may so happen that a musician is through off, but he catches himself so deldy the scarcely anyone is the wiser? A person familiar with the piece or with the sore efore him would know of course the the performer had made a slip, but, musician catches himself smooth balancing the harmony until he is sured himself again, many a person in the wifence will never know that he has "hold

The pianist who is a master of chief and harmony so that he can transpos easily, even should his memory fail his or his nerves play him a trick, will vi success even though he should "break down" literally.

This does not mean, of course the rcless playing should be tolerated. true musician would scorn to interpreanything which he felt he could not d listice to. It is only when one does know a selection thoroughly and then through cryousness, becomes "rattled" and break down that he needs to fortify hinsel against the fear of this.

If you resolve that even should yo break down you will cover it so de that no one will know you will find th gives you a wonderful amount of self confidence not possessed before. The feeling that even should you make a sli you will be master of yourself and you strument to such an extent that yo will glide smoothly over it and no out vill be the wiser, will, in almost every case, give you the needed assurante and you will not forget-you will not break down-after all

Remember, you to whom this busbes breaking down is such a fearsont thing, that it is not the fact of you breaking down, but how you break down that counts most. Resolve that if you That where many one or warm indexing aways keeping, foremost in his mind that a class to reach another. Rhythm and ac-success will come only with determined cent must come from within. Every efforts to succeed.

Overcome once and for all unit overcome once and overcome once and overcome once and overcome once

# Department for Singers

Editor for May, the Noted Voice Specialist Mr. S. CAMILLO ENGEL

# A Bird's-Eye View of the Main Essentials of Singing

ALL thinkers and certainly all scientists feel that the universe is ruled by a twofold energy-the spiritual and the material. This axiom mirrors itself throughout the entire scale of living beings. The more perfect the twofold energy, the nearer its result to what is designatedin quite an instinctive fashion-as "divine." No action is purely mechanical, It may be so in appearance, after conscious effort has succeeded to overcome the neutrality inherent in matter, making it slow of movement, to such a degree. that spiritual and material energy, following each other with the greatest swiftness are seemingly one, offering to the unthinking only one solution, that of

being mechanical. The painter, sculptor, architect, poet, composer, inventor, etc., first conceive the work to be created-spiritual energythen, by means of the instruments on hand, give it a concrete form, causing it to be discernible to the eye, or ear, as the case may be-mechanical energy. The more perfect the instrument, whose mission is to carry into the outside world the life of the inner one, the nearer anproaches the manifested effect the mental conception.

This applies, in its entirety, to the singer. The desire to sing is the spiritual energy; the production of the tone, the material energy. The more efficient the muscles, by the aid of which the tone is conveyed to the outside world, the nearer comes the tone to the singer's mental conception of it. It follows then, that the singer is under the same obligation, regarding the mechanism of the vocal apparatus, as the instrumentalist is to that of his hands. Just as the violinist, or the pianist has to give the converting them into most efficient agents for conveying the spiritual conception of

the art of singing, I must answer in concern himself with the position of ably the most difficult, as it is the most

the negacive. But the crying need is, to tongue, lips, jaw or even breathing, he hammer the simple truths about singing loses sight of his main object, the tone, into the minds of the studying youths, and disaster is sure to overtake it, and until their erroneous ideas about it and with it the singer. with them their errors will disappear.

### The Mental Conception of Tone The reader will notice that in enumer-

including all muscles and cartilages that tance of correct breathing impels me to go to make it up, is the tone-producing go just a little beyond the scope of this instrument. It is to the singer what the piano is to the pianist, or the violin to portance of the singer's not paying the the violinist. The singer's instrument is least attention to the diaphragm; but, not only hidden; its working mechanism, in his breathing exercises, to concern too, is to a great extent a mystery, and himself with the lungs alone. If he will always remain so, all present and wishes to get a perfect insight into their future laryngoscopical investigations not- activity, let him exhaust these organs of withstanding. The reason for this is, as much air as possible, watching their that any extraneous object placed in the motion as they collapse. The two wings throat during tone production interferes will move inward and toward each other with its natural activity. Nature cannot in a lateral way; the greatest and most be improved upon; nor does she require noticeable activity taking place in the any outside help. And in her wisdom she region of the floating ribs, Hence, if knows best what to do to produce this the lungs inflate themselves-and it is or that tone, or row of tones. There- their irresistible desire to do so, after fore all conscious throat-adjustment is air expulsion-the reverse takes place radically wrong. To repeat what was they move out and forward, going in the said in the beginning of this dissertation, opposite direction, which is the only corthe singer must think the tone—its pitch, rect mode of inhalation. Why do not the quality and vowel sound-desire to sing advocates of "think of the diaphragm it, and, provided the lips, jaw, tongue, soft palate and lungs have attained the highest degree of perfection, it will issue out of the mouth true to its mental conception. Through the constant and methodical practice of the right tone the tiny voice-producing muscles will also have a chance to develop. The person who imitates the crowing of a rooster, with voice-production. Webster defines the removal of a cork from a bottle, it as: "to fall upon with force to assail." the noise of a steam-engine, etc., does not consciously direct this or that throatmuscle. No, he merely gives himself up to the correct sound that he wishes to closest possible attention to the develop- imitate; saturates his brain, so to speak, ment of the fingers, hands, wrists and with its nature and with the utmost conarms; to the unfolding of their latent fidence in the dependability of his instrupower to the highest degree of capability, ment produces a startling likeness to the sound or noise he wishes to imitate. Or does perhaps the whistler think of adeither their own or others' music to the justing his lips in a consciously preconmaterial world; just so the singer has ceived way? (The lips in this case are to apply himself assiduously to the de- the sound-producing instrument.) No, velopment and attainment of inter-indehe thinks the tone or melody he wants pendence of lips, jaw, tongue, soft palate to whistle, and the lips arrange themselves in obedience to the intended tone When this has been accomplished, and or tones. Hence, it follows that the not before, the singer is able to give tone beautiful can, and in fact is, only himself up entirely, heart and soul, to produced by not interfering with the the spirituality of singing. And the satis- throat, letting it adjust itself. Out of faction of knowing that no one muscle conscious effort, devoted to each individwill offer the slightest resistance or ob- ual part of the singing mechanism, grows structions to his intentions, to his per- habitual action. By degrees, as the ceptions, will beget such a confidence in nerves and, through them, the muscles his powers that his whole being will be learn to perform their work more and permeated by a stimulating buoyancy, a more intelligently and efficaciously, the Physical asset of incalculable value. In consciousness of application diminishes, another essay (ETUDE, January, 1914), I the activity of the muscles responds have already said, that the will must quicker to the nervous impulses and physstand behind each muscle to be exercised. iological activities become automatic. Concentration of thought is essential to Through the ear alone the singer becomes control of muscle. Asking myself whether conscious of what he is doing. But it is possible to say anything new about should the singer, in producing his voice,

As the title of this essay indicates, its

object is not to go into details of singing, but to present its nature to the reader. Admittedly the foremost activity ating the parts of the vocal apparatus to in singing falls to breathing. Here the be developed, I say nothing at all about aim must be to keep the breath down the throat. Advisedly so. The throat, and the tone up. The paramount imporarticle. I once more emphasize the im

during breathing also direct the attention

to the intercostal muscles, which are as

important in their way as the first named

is in his? But why, indeed, think of

these muscles at all? It is not they that

breathe, it is the lungs. Definite words

convey a definite meaning. I do not like

to use the word "attack" in connection

etc. For this reason I taboo it in teach ing, using instead . "inception of tone." Though exact to a degree, it must also be gentle and smooth, being upheld by the underlying air with as distinct buoyancy as a cork is by water. This being an inward process it must not be aided by any external movement or action. All tones dwell in the mind: and it is from on high that the voice must apparently come,

Resonance is the life-giving principle of the voice. It is generated in the thorax, neck and head, the combination of which must aid each tone of the voice in its entire range. Its evocation will be facilitated by holding the body in a relaxed condition and not as though it were to serve as a battering ram. The tongue being the great obstructor in the free upward passage of the vibrations and the consequent utilization of the head-resonance, it must be unrelentingly educated to behave

The less the student hears about registers, the better for him. It suffices to call his attention to the difference in tone color, wherever it occurs and to set about to eradicate it. The equalization of the voice depends solely on skillful breath control and correct tone-formation. Of all the styles, the "legato" is unquestion-

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# Needs

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pirates between tones nor the dragging

of the voice from one tone to the next.

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ism of vocal expression

No vocal education is perfect without requires absolute separation of tones, the study of the "marcato, stentato and rectified; and last, but not least input requires absolute separation of tones, the study of the "marcato, stentato and sections, and easy but not least important the control of the though he teaches a long the control of the c martellato." In singing the operas of the revenue should have his least man the revenue should have his leas tection forbids the introduction of a tone Mozart, Rossini, Meyerbeer, it is imposwith an aspirate. Again the singer is adworstished to do without them, unless one is side to do without them. inward process, and he not only will omit to artistic results as to be a perfect igto push each tone outward, instead of noramus. To such every stage-door ought having it projected from the head down-

Is it not strange that every other proward as it were; but he will, likewise, fession but that of a singer is approached in making a "crescendo" never fall into with the full conviction that to master the great error to push that outward too. it will take several years of earnest study? He, or she, who wants to become a singer is the only exception. Not only have I singer's art and how it compares with met with individuals who, haughtily dis- that practised by the singers of by some missing every preparatory study, insisted ages. A number of quotations from the The American voice is not inherently on starting with operatic airs; not only sayings of musicians and critics, contemporations are supported by the contemporation of the conte (or catarhally) nasal or unmusical, but was I obliged to hear from such who porary with the latter, taken at random it is certainly crude and uncultivated, had already secured engagements on will enable us to notice, not the similaring Its disagreeable qualities are due to our smaller European opera houses that, to I am sorry to say, but the dissimilari generally slovenly utterance and to sing "recitative" requires no previous of the two our neglect of the mere technic of study and that all traditions may go hang. speech. Under cultivation our voices are I have also encountered some who as beautiful as any. Our best actors, a claimed that, inasmuch as they came from few public speakers like W. J. Bryan and a family of singers, and had a voice President Eliot, and our singers in every themselves, there was no reason why they opera-giving country furnish ample proof should not at once start coaching for of this assertion. As a people we are oratorio or opera, or both. It is these lamentably careless in our speech. Our ignoramuses that shout, bleat or bellow restless, hasty lives drive from our minds at you and imagine that they are singing. the impulse for self-culture that would

. Affects at the Singer's Command

The "marcato, stentato and martellato" No organ of the body is more truly indicative of character and mental states are the singer's means to illustrate the than is the voice. A melodious voice attracts us; a strident voice repels us. A cated by the word itself or by the sign strain of sentiment creeps into our voice, sung with an accent, which diminishes and our hearers sense at once the feeling and our hearers sense at once the feeling before the following tone is produced. behind it. A shadow in the voice, and The "stentato" is practically the same,

instinct straightway guesses the lurking only in a higher degree. The accent on insince straighten and a friend of each note is stronger than in the "marmine maintains that he can read character cato," and each time diminishes instantly. correctly at the first hearing of a voice. It is denoted either by this sign - over What nersuasive power lies in a noble, each note, or by the word "stentato" it- tinguished impresario and conductor mellifluous utterance! Bryan's sonorous, self. In passages conveying violent emomarked: 'It was awful! There was fluent tones are among his most effective tions it is of excellent effect, even if not a decent tone made here to-dayprescribed by the composer,

The physical conformation of the The "martellato" indicates the emphathroat and head has much to do with the sizing and distinct separation of the power and quality of the voice, but in notes (See Donna Anna). Another impower and quanty to the singer's equipment this matter psychology play quite as in the fluential a part as physiology. If we are a hasty, stremous and materialistic people, our voices will inevitably tell the story, and not till we have mended out to the proposition of the propo

tense, eager, serrosconia, the singer, anxious to acquire a dis-learn to speak altogether melodiously. A mellow, sonorous voice is rare in any the vowel producing agent differs encountry. Its beauty in the rough is usu- tirely from the consonant producing facally due to an harmonious nature and tors and that the one must not interfere good health, but just as by conscious with the other. The vowels originate in her life." This is quite a significant who never had a singing less effort we are able to harmonize our ma- in the pharymx and are modified by the good health, bit just as of conscious and are outer. The vowes originate in her bite. This is quite a some-effort we are able to harmonize our na- in the pharynx and are modified by the statement, linked to which I will asset tures and improve our health, so also may hips; whereas the lips, the tongue and, quote from Mr. W. W. Shaw's book by tures and improve our heatin, so also may may may have contained in ourselves a spontaneous, to some extent, the jaw, are the confollowing passage to be found on put simple and agreeable utterance in well-sonant producers. They have to be 202: controlled and well-modulated tones, trained to perform their task with the and listen to the more than meaningles controlled and well-modulated toles. Unlost rapidity and precision, reverting the heattending, almost inhuman some tential beauty of the natural voice and instantly after formation to the birthtential beauty of the natural voice and meaning after tormation to the birthis within the capacity of everybody. So long as we remain a nation of mere which on the content of the content money-seekers, so long shall we speak in a teacher of singing—or only he should be resorted to by students of singing, who dry, eager, mohey-econing controls and be resorted to by students of singing, who is only as we begin to realize (as, indeed, not only possesses the faculty to explain is only as we begin to resure the state of a more an an ever-increasing number of American an ever-increasing number of American every fact pertaining to singing in the an ever-increasing manage of the material every fact pertaining to singing in the most lucid possible manner but who also are beginning to realize) una most a most lucid possible manner but who also success is only a small part of the real is able to illustrate with his own voice success is only a small part or the case is and to illustrate with his own voice success of life that we shall place a the faults and virtues of voice productions of the constraint value start and who can put bland to be called a Such artists as Senesino, Faringill. Are success of lite that we shall place the rathes and virtues of voice produc-proper estimate on the substantial value tion; and who can put himself in such liari, Cuzzoni and a host of other suith

beautiful. It does not tolerate either as- Knowledge the Vocal Teacher thing the latter does. His critical faculty coming, must go hand in hand with his ability to devise the means to have such enthusiastically in the interest of his an and in that of the ones who with the devote themselves to it.

the most perfect method.

sense to the public in general.

tionary of Music. It is indisputable that

the true art of singing is lost. What

may have caused its disappearance, and

The answer to the first question will

of the male sex.

can it be recovered?

music-teacher

# The Status of the Modern Singer's Art

LET us inspect the status of the modern

In an old number of the Matin , leading journal of Paris (France) w find the following short, but significant sentence: "In the classes of sone of our conservatory they sing no more Franz Liszt says somewhere

forgot where . . . ers has died out." "The race of sim-Dr. Wesley Mills in his book "Voice

Production" asks on page 20 . . . "who are there not singers with the vocal porers of scores of celebrities of a former time 2" phy of Singing" Clara Kathlern Rosen has this to say on page 13 of the lutte duction . . . "whereas we have alread a great deal of abstract knowledge of the vocal processes, the do not sing" An further . . "hopelessly deploring that the true art of singing is a lost art." On page 150 of Mr. W. Warren Shaws at mirable book, "The Lost Vocal Art and its Restoration," one finds the following: "At the close of the meeting" opinion in which the audience generall concurred?

In an article written some time an I have noted "The art of the moder singer compares to that of the 17th and 18th century one as does the art of a sign-painter to that of Leonardo da

In a comparatively recent number of the Literary Digest Mr. Edison was quoted to the following effect: "Out of 300 trained voices examined by means of these delicate instruments, not one was free from defects. Only one prove to be perfect, and that belonged to "Go into any large studio building emanating from the throats of many sto-

I defy anybody to say that I am wrong if I state that what passes under the name of exercises for vocal culture (sic!) as heard issuing from so many throats does not sound more like the shrieks of persons about to be murdered.

proper estimate on the substantial value uou; and ward can put nimself in such jari, Cuzzoni and a host of oner second and a well-trained voice.—Francis Rockas sympathetic touch with his pupil that he of the golden age of singing, led with the contraction. not only hears but actually feels every-spect the records of the minor celebrid of those days. For instance, Giovanni only not sufficient to teach singing, but How Handel Developed the Ansani. Dr. Burney says of him that that an entirely different knowledge is Ansani. he was one of the sweetest yet most required to do so successfully, they he was one of successfully, they powerful tends and the contemporary critic, sub- pianists, etc., and have that gentry ruin honor of being the land in which oraonly another their voices." And so on ad infinitum, torio originated, England has been the scribes to this and accountry which has developed it to its sossessed great power of expression and cibly, by Mancini 1716-1800.

Mr. W. W. Shaw has some highly in-Hawkins informs us that "The Baron- teresting remarks to make on this sub- debtedness to Italian art is well known, (whose name remained a secret, but ject. who was of supposedly German origin)

and was of a transfer mistress of the grandest who is the cause of the present widespread ruin of voices and consequent in- came to England in 1710," says Sir Hu-Who is Sylvia? Who was Belletti? artistic singing. The honest, but mis- bert Parry in his admirable Summary He was a baritone whose voice, distinguided teacher who sincerely believes that of Musical History, "his time was mainly wished by remarkable evenness and vocal culture must be conducted along occupied for thirty years in writing and beauty of quality, was capable of execu- physiological lines only, rather than those managing operas, but he occasionally ting the most difficult tasks imposed upon of mental philosophy (psychology), also wrote serious works, in which choral ing the little throat facility. Have you contributes his own ample share to the effect played an important part. He proever heard of Francesca Bertolli? Well decadence of singing.

the days when this terse opinion was in one way or another: The old Italian 1716, while attending to duties at Hanexpressed about her art, the critics were masters knew nothing of the anatomy of over. While at Cannons, in the service wont to hear the very best of singing, the throat, hence could not teach along of the Duke of Chandos as Capellmeister, Their ears were not vitiated like ours physiological lines, a method which was he produced the Chandos Anthems, two by defective methods; they were not inaugurated with Garcia's invention of settings of the Te Deum, the serenata made callous to all sorts of vocal vices, the laryngoscope. And yet what did they or masque of Acis and Galatea, and the continually flaunted before them, until- not accomplish!

provide that it cannot even recognize any Blache, etc., be resuscitated? Yes, and been described as a masque, more a good singing tone. When I say again, yes, How? By pursuing the critics I mean as applied in its larger methods of the old masters and that for on the development of the English oraa sufficient length of time. By not allow- torio form, which is undoubtedly quite It is impossible to go on enumerating ing your anatomical knowledge to domin-distinct from the Italian form. As has the names of minor singers of the old ate, or even to influence your mind when been already mentioned, masques had whool every one of whom was a greater singing; nay more than that, to forget artist than quite a number of those who it altogether. By trying to find the ideal at present pass for "divas" or divinities of the great singers of the past by means of reading about them and their life Anybody can add to this list of four work; to hold it, when found, steadily names a great many others by diligently before your own eyes as a noble goal, perusing the pages of Grove's, from which worth while to strive and, if necessary, got my information, or Riemann's Dic- to suffer for .- S. CAMILLO ENGEL.

## Hints to Singers

1 " POLAND DIGGLE

be found in the following passages Never sit when practicing. Stand, selected from different books by authors of recognized standing, culled at random, fairly erect, with both heels touching the without attention to chronology. The St. floor. Don't sway the body to the rhythm model for experiments in English opera; than all the artificial, external Petersburg (now Petrograd) correspon- of the music, keep calm. Remember you in this more expanded form it also served dent of the Magazine of Music, Sep- cannot judge the sound of your own as the principal model upon which the tember, 1888, writes: "Continental sing-voice. Secure good models and practice English form of oratorio was designed." ing-masters are very much below par." before a mirror, avoiding extremes in Mondo Artistico, Milan (Italy), facial expression, be natural.

agrees with the Petrograd journal and Attack the notes softly, unless other-"How many young persons are wise marked; open the lips and teeth well, there with throats of gold reduced in a little wider for the higher notes. Keep men to fight with the sound of a horn, shortest time to a most miserable state the head up, the tongue loose, the soft neither with trumpets nor hautboys, but by the crass ignorance of their profes- palate high. Let there be no stiffness in with great kettle-drums hollow within The Minister of Art, at Rome, the throat, tongue, or anywhere,

should convoke all the masters of song of the various conservatories, and make harsh. Let it come easily, don't sing a make a noise everywhere together, and it them pass publicly a theoretical and prac- note loud until you can sing it softly. is like a dead sound, mingled as it were Practice four or five times a day for with the braying or bellowing of a wild Louis Ehlert, composer and writer on about fifteen minutes at a time, commenc- beast, and a fearful noise as if it thunmusical subjects observes that: "every ing each time with a few easy studies in dered, knowing that hearing is one of the the middle part of the voice, stop at the senses that soonest moveth the heart and individual, diverted from his own path by some bankruptcy, some personal misfirst sign of fatigue. fortune or natural defect, casts himself

into the totally uncontrolled career of a the voice until the middle part of the Crassus. voice is accurately modelled; the longer After continuing to generalize in this you keep to the elementary studies the vein he continues to specialize . . . better. Be satisfied with the voice you upon which Wagner built his operas and he (the musician) may perhaps play the have. Singers invariably strive for some- it would be difficult to form a conception flute in an orchestra, but aside from thing different: the tenor wants the of the marvelous potency of his music. 1830) author of "Regole per il canto heavy middle notes of the baritone, at Melody, therefore, may be classed as the gurato" asks pertinently: "How can the same time striving for higher top gift of folk song to music; and harmony of the description of the second section of the second section of the second section of the sect tige teach singing, or correct the defects contralto, and the baritone wants to be powers, melody and harmony supplement

of a student?" Ferdinand Sieber, 1822- a tenor. 1895 . "If the students of singing only knew that the ability to play on a you cannot hope for success if you don't thought of a noble one, the effect will Lessons in Vanderville and Picture Pinno. Plants are the control of the con musical instrument with taste (whether say every word distinctly. And again, be overwhelmingly convincing, and we the piano, organ, flute, horn, etc.), is not never force the voice.

# Masque Into Oratorio

IN spite of the fact that Italy has the highest form, largely through the immense influence of Handel. Handel's inbut it is not generally realized that his Yet it is not the unfit teacher alone oratorios were founded to a large extent duced the Utrecht Te Doum in 1713, and the was a "splendid contralto." And in I repeat what I said before so often wrote another setting of the Passion in first version of Esther; which latter apas to-day—our ear becomes so used to Can the transcendant art of such sing- pears to have gone at first by the name them that its critical faculty has become ers as Catalani Pasta, Grisi, Mario, La of Haman and Mordecai, and to have

"This circumstance throws some light long been popular in England. They were theatrical entertainments in which the interest was more literary than dramatic; the poems of which were contrived to serve for pretty pageants, enhanced by choruses and solos and incidental music The general aspect of Acis and Esther shows that Handel followed the usual scheme of masques in them, the main difference being that as he was far the greatest and maturest composer who wrote music for anything of the nature of an English masque, he naturally expanded and enriched the individual movements almost beyond recognition. In its will make you look Younger and

# Facts About Music

THE Parthians do not encourage their and about them they hang little bells and If you force the voice it will soon grow copper rings, and with them they all spirit of any man, and maketh him soon-Do not try to extend the compass of est beside himself .-- PLUTARCH'S Life of

> TAKE away the harmonic structure each other, when one completes the have great music.-MACDOWELL,



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# Department for Organists

# The Place of the Rural Organist

By ONE OF THEM

institution at the present time. Possibly that allied institution, the rural organist deserves a little of our attention. The number of real country organists who read THE ETUDE may be hardly large enough to justify a separate article in their behalf, yet these few, or possibly many, will welcome a talk, which, with nothing to say of manuals, pedal bass wholly over their heads. Possibly also it may not be unwholesome for the service. fraternity of organists at large to learn how the other half, or quarter, lives and I am not certain that there is any

twenty-five, or even fifteen or a dozen sense of fitness grows.

service and throngs of worshipers. An outlook dreary enough the reader is distasteful, The inexperienced player can not spring make it playable on the reed instrument, full-fledged to case and facility in this 
If there is no choir and no offertory is somewhat strident. Great care must be pass it, is effective. exercised in the choice of selections and in the manipulation of the instrument in produced and seek to improve its quality. The force, speed and evenuess of blowexercised in the choice of selections and blend with the service. Its mission is to prepare for what follows; to quiet whis-

dered simply and with ease is it ready by emphasis and slight pause, to suit it

It is probable that in the first years Light, this is imperative. of service the country organist will oc-THE rural church is a much talked of casionally use music which from the standpoint of the cultured is too sentimental, dramatic or secular, but in this she will err no more scriously than numbers of ministers. Frequently secular subjects are considered in the pulpit and often there is appeal to emotions not essentially religious. In some books of voluntaries are to be found arrangements of songs, even love songs, which and complex combinations of stops is not carefully and tastefully played in no wise Largo, simply arranged, Mendelskin disturb the religious atmosphere of the O Rest in the Lord, and the Corsolation

### Suitable Music

intrinsically religious music any more The bona fide country organist is the than there is intrinsically religious archichief musician in the little village of tecture or specifically religious emotion. thirty or forty dwellings situated, it may These have attained their religious be, miles from a railroad. There is but character by association. The organist one church in which services are held who is constantly on the watch for suitalate well had best be used in conjunction perhaps only a part of the time and ble material will not err seriously. By whose congregation has dwindled to continually looking for the fitting, the lated keys,

The organ is a reed instrument, The most fitting postlude for the sonal, not claiming attention, but sp occasionally fine, often fair, sometimes country church is one of dignified and porting, calming and strengthening in poor. There may be a choir, but this is serious character, although the joyous subconscious minds of the stricken to often a thing of the past. There is no and brilliant has its place. Mendels-this is the function of function salary-only with difficulty is the minister sohn's Farewell to the Forest, arranged There is no hope of advancement, in E flat in Classic and Modern Gems for no looking forward to larger congrega- the Reed Organ, is a fine example of the tions and a pipe organ, and none of the serious, noble style suitable for the Often she plays for the Sunday-sho subtle inspiration and stimulus afforded postlude. A march of a certain character and officiates at its various come by an artistic edifice, formal, beautiful is excellent for the purpose, but the least reminder of the dance hall or promenade

may say-yet there are compensations. If a collection is taken an offertory First let it be said that the organist may be rendered and here again in the need not confine herself-in these places small church the calm and quiet is preit is usually a woman-to the mere play- ferable. The Beethoven Minuet in G ing of hymns. If no voluntaries have is admirable for such use. Omitting the been used their introduction may at first Trio it will be sufficiently long. Slight appear an odd intrusion, but very soon changes in the recently published pipe their omission will be painfully apparent. organ arrangement in The ETUDE will

art-for it is an art. The organ is often used, a response after prayer, very subin a prominent position and its tone dued, almost sotto vocc, if one can com-

The organist should listen to the tone orchestra between acts. She plays for scattered congregation the voluntary be ing, and style of touch affect this. One scattered congregation the voluntary be grows into sympathy with the instrument five years of service I have played in and it becomes increasingly responsive but one church wedding. But that or to the player—yes, even a reed organ will Organists match it if you can' In do this. Melodies carried connectedly were arches of evergreen and flowers. and sweetly with accompaniment subordi-pering tonewas and turnultuous thoughts nated, chords played not abruptly and to the altar to the strains of the Law pering tongues and unmanature hand laid harshy but broadly and richly, melodies grin Bridal March; an impression harshy but broadly and richly, melodies grin Bridal March; an impression with the money of the strain of the stra like a gentic yet aumonistret such the barshy but broadly and richly, melodies erin Bridal March; an impression upon an obstraction of the open in the inner and lower voices and passing followed by the joyous Meddel of the contraction of the open and the contraction of the contr ing piece should be soft, reposeful, unob-notes given requisite prominence, haruntil grown required the start down the control of the start down the start down

where the large spaces and removaness. A work in passing as to hymn playing, ered, I ceased playing. The work of the organist subdue the effect of Do not allow singing in the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister rang out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister range out over the state of the country minister r of the organist and rapidity. The music church to be synonymous for or with brilliancy and supports. The house content to be synonymous for or with people: "Owing to the name should be impersonal and all attempts at showness and dullness. Pietry and slack. Brother S—which is to be of the state of the should be impersonal and all acceptances and display avoided. This by no means preness of speed have no necessary conneccludes the use of difficult selections if tion. Hymns should be played steadily they are satisfable and well rendered, for with good movement and well marked
the masses sole. But simplicity should rhythm. The organist should it forces they are suitable and well rendered, for with good movement and well marked at that time, has been po the music's sake. But simplicity should rhythm. The organist should, if possi-the march was resumed.

be the rule. Only as a piece can be ren- ble, follow the words and vary the must neaning. In hymns such as Lead Knith

More frequently than in the city th funeral service is held in the church Often there is singing, but beside this the organist may play while the process sion enters and until the service begin and again while the remains are view In case the service is for a promiter citizen, a soldier or member of a store order one of the funeral marches is an propriate at the beginning, but apart from the best of these marches minor should not predominate in the music Hanke from Songs Without Words, with raise ous tender Meditations are excellen If there is no singing certain hymns no Light, Jesus Lover of my Soul Abid With Me. Nearer my God to Thee in the like may be played two or three time with slight changes in strength of tore with selections of similar or nearly re

The music must not obtrude Inco

### A Variety of Duties

The country organist has other dutie There is a political rally-in the church Yes, there is no other place. Ladin band and drum corps the leaders call in the organist and a stirring march ( medley of national airs is in order wi America at the close in which all jo would advise every organist, z cianist as well, to be prepared to plan merica without the notes and thus \$12 himself possible humiliation if une pectedly called upon for the national

An clocutionist comes to the village music is wanted from home talent an the organist has a solo and perhaps a companiments for songs. Home act prepare a play. This also is presented promenades, singing schools, and met ings of the board of agriculture.

trusve, out by no hearts designing in mones studied and smoothly succeeding bridal party. Suddenly word reservement, and restricted as are even each effect, the organist will to stop and trembling with the handled and the studies. more easthus that the the state of the state The Country Organist's Reward

The tenure of office? Perhaps lifelong. Or it may be that a better player moves to the village or young talent develons. The old organist may feel that the place belongs to the younger generation; that having had the drill, the exserience and honor of the position she wardly calm yet with aching heart, and hands that strain for the keys magnetized

The organist becomes in time almost a the church. She is taken for granted. Her services range themselves with the pulpit, the pews and stoves, which are always there, fulfilling their ne grows musically, though slowly. during a beautiful voluntary or some one people may wait at the door for the conclusion sometimes come. A boy or girl may steal up to the organ to see "what that was you played." The minister is plainly thankful. Occasionally there is a gift of money at Christmas or a present "To -; for your good

The country organist may feel that she has a place in the musical world, enduring and useful, in spite of her restricted field, unremunerated work and lack of the choir loft. opportunity for advancement.

Some Published Organ Collections l append a list of Organ Books which have accumulated during twenty-five years' service. They were bought in the order named. Where one can expend but little for music, exchange with nearby organists will ensure variety. In addition to these I have made use of material in THE ETUDE, especially in recent years. altering many of the pipe organ selections to suit my instrument and also drawing upon the "worldly" music. The title of a piece need never deter one. The middle portion of the Chopin Valse, Opus 70. No. 1, altered to common time and used as a voluntary, brought appreciative

words from one of the deacons. The list of books follows: Organ Harmonies, and Short Voluntaries for Pipe or Reed Organ, both by C. C. Stearns; Clarke's Organ Collection for Church Service; The Organ, Vol. 1, year 1890; The Organ, At Church and in Concert, by J. W. Simpson; Gems for the Organ, by Samuel Jackson; Classic and Modern Gems for the Reed Organ; Richwood Organ Voluntaries, compiled y Geo. Richwood; The Organ Player, Organ Repertoire, The Standard Organist. In each of these is to be found excellent material.

structures independently of any dramatic

Preserving the Dignity of Church Music

By JOHN J. SERVICE

Just what is and what is not sacred music must ever be defined by the indi- art. hould step aside that another may gain vidual worshiper. From the earliest atthese benefits. She may come to feel tempts to connect music with the praise herself old-fashioned, behind the times of a deity the breadth between the latiand thus take a place in the pews, outsider that between 'the popular lilting melodies of the "Billy" Sunday Tabernacles to the Agnus Dei at St. Peter's. Those who participate in such markedly different services have no other feeling than that the music is wholly fitting to the worship of the Almighty. In other part, I spoke of compensations. First words "De Brewer's big hosses can't run there is pleasure in the rendition of over me," homely and forceful as is its good music and the consciousness that appeal for total-abstinence, fills the measure of necessary church music dig-There is the tribute of absolute silence nity for thousands and thousands of

Precisely as slang words have been the f the postlude. One feels that the pioneers of real words, which in later standard of culture is raised at least a centuries have become dignified into few degrees. Words of appreciation terms of good repute, much of the church music which the average church goer finds the most appropriate is, of course, from profane sources. Henry Ward certain, of course, that it is due. How-Beecher's famous aphorism, "I don't see ever, for brief repetitions or short secwhy the devil should have all the good tions be sparing in this direction. tunes," has been used as a wedge by means of which many a strain originally written to accompany some very unchurchly operatic situation has entered Some would settle the question by

flatly stating that there is no music which is truly sacred and none which is profane. That is, music is neither good nor bad and the mere fact that some music has been in bad company for years or has been born in what our sainted friends feel is a kind of dramatic hovel does not make it bad music so long as it inspires others to better things. Indeed in most cases the whole matter is one of the angle of the observer. There is a book mon the subject of noted Prima Donnas which is devoted solely to comic opera and musical comedy "leading ladies" only two or three of whom could have been admitted to even a second-rate Grand Opera Company and only one of whom has ever gained any wide renown as a Grand Opera Prima Donna. Indeed most of these women were delightful entertainers in their day and have now been in many instances wholly forgotten. Yet according to the angle of vision of the author of the book they were looked upon as Prima Donnas. In much the same manner many conceive of can, if necessary, justify your musical the most trivial and transient music as fiat to the church authorities. sacred music deserving permanent use. It is obvious then that there can be no

real definition of sacred music. If walloping a big bass drum makes some one think of God or even goes so far as to attract the attention to those who are working for some definite religious pur- prevent the too-early repetition of any WAGNER was the literary musician par pose it becomes sacred music for that one item. excellence. He could not, like Mozart person. It is purely a matter of associaand Beethoven, produce decorative tone tion of ideas. However, it seems somewhat unsafe to assume that there should or poetic subject matter, because, that not be a constant effort to use better and traft being no longer necessary for his better music in connection with church purpose, he did not cultivate it. As services. Moreover, music that is writ- process in which fatigue early becomes Shakespeare, compared with Tennyson ten for the church by men with a broad appears to have an exclusively dramatic talent, so exactly does Wagner compared and with adequate musical experience with Mendelssohn. On the other hand, should be given the preference over that he had not to go to third-rate literary which is merely music drawn into the backs for "librettos" to set to music: he church service. From Bach to Sir produced his own dramatic poems, thus George Martin there is a wonderful giving dramatic integrity to opera, and variety from which the thinking organist making symphony articulate.—George may choose really beautiful works which BERNARD SHAW in The Perfect Wag- have a significance in the worship of musical education it will be an advantage

It should be the organist's constant aim to examine new compositions written for the church by American composers so that their works may receive sufficient encouragement to warrant the very best musicians of the country devoting their time to this branch of musical Where arrangements can be found that have a devotional character and lend dignity to the church service they should be used. The church-goer should be schooled to expect real inspiration from the choir-loft as he does from the pulpit, The "clown in the pulpit" may draw large congregations in certain districts, but no such person can expect an established following. The "clown in the choir-loft" must expect a similar fate. It always pays to make good music so interesting that the congregation will become more and more conscious of its value as an aid to spiritual growth.

# Suggestions to Young Choirmasters

By FRANCIS H. MORTON

GIVE an occasional word of commen dation to the choir when it is due, being

Should any choir member personally ask you to go over his or her part again, and you consider that part as a whole goes well, courteously request the members to remain a moment after practice, when you will oblige them as requested It is not fair to waste the time of the whole chorus in giving attention to individuals during rehearsal.

And in the same way firmly refuse to be surprised or "bounced" into an explanation of any of your directions while conducting practice. "After practice, Mr. -, I shall be pleased to talk it over with you if you wish" is always a good way to deal with untimely curiosity especially when it seems argumentative

One thing you must be adamant upon, and that is the point that you allow no one to dictate to you on matters of musical rendering. This hint may seem unnecessary, but one knows of cases where ministers have tried, if not to wrest the status of young choirmasters from them. at least to undermine it seriously. Your only chance is to nip this sort of thing in the bud at all costs, but be sure you

Keep a list of all Anthems, Ouartetts. Trios, etc., learned, together with the names of the principals taking part in the same. It is also a good plan to jot in the date of each performance. This will

Dont keep the rehearsal going till everyone (including yourself) is worn out. A fairly short and bright practice is worth far more than a long-drawn-out evident, and gains intensity right to the

Lastly, be dignified, but never pompous or conceited; firm without harshness; patient without becoming dull or indifferent; exercise tact, common-sense and good-temper. And if, added to these qualities, one has a good general and not to be over-estimated.

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crimination to orchestral and cnoral con-certs on week days did not apparently at Columbia University, in an address realize the incongruity of the music before the Convention of the Guild of Pleass mention THE ETUDE when addressing

# THE ETUDE A Plea for the Standardization of the Organ Console By EDUARD SCHERÜBEL

very thin fingers, at least 6 inches long,

These actions can be regulated by

cal instruments and are only perfect me-

being strong to hold it there it bounds

have an expert organist try out the organ

choirs where every condition of success

instinctively used the music of the mother

DESPITE the fact that much is written others over seventh-eighths of an inch, in our musical journals concerning organs, while some of the black keys were spaced actions, movable stop or dead stop sys-tems, there is seldom anything said about the more intense risks that the more intense respectively. the more intimate side of the playing on any piano good or poor why should it occur on an organ? It was impossible

The eminent organist Mr. Lemare has to place the second or third finger berecently mentioned many of these diffi- tween some of these black keys. culties in an article in one of our leading These organs were not made by some journals, by which some organ manufac- small maker, but by one of the largest turers could profit and thus enhance their and best known manufacturers in this country.

Organists as a rule have not often Another point which brings the matter mentioned these defects, doubtless think- down to actual playing. Many modern ing that these things must be, but such manufacturers try to make a hair trig-

is not the case.

Inauthactures try to make a hair right of the case.

Indoubtedly the American Guild of ing the pipes to sound the instant the Organists has a standard regarding the key is touched and long before it even "reach" of a nodal keybaard has diseases. reach" of a pedal keyboard, the distances starts to descend, thus causing blurring. that the manuals should be apart, and This blurring is not caused by playing how far one manual should hang for- the wrong key nor by at all depressing ward over another, but nevertheless no it, but by simply getting against it, as in two manufacturers seem to agree on these chords, etc. No organist unless he has

It would be interesting to know which can avoid this at times, and even then manufacturers of pipe organs know what it is not always possible. The writer has these measurements are and follow them, heard some of our greatest organs do It would seem needless to mention that considerable blurring in recitals on such the width of the white keys on any man- an action, and some of them refuse to ual should be alike and that the black accept recital engagements unless the keys should be spaced equally distant action has been modified.

from each other. Either organ manufacturers are par- screwing the valves under the back end ticular only with the inside construction of the keys up or down as the case may of their pneumatic and electric actions be in pneumatic organs and shortening and leave the console and manuals to a the contact points in electric actions. bungler or else there is no standard to Many of these organs cease to be musi-

To mention some of these things specially chanical instruments. I will say that in many otherwise fine Another defect may be mentioned in organs one manual hangs so far over organs which have too easy an action, another that in taking the hands from a and that is in playing staccato, the key ower manual they have to be brought being suddenly released comes up to its in toward the body in order to get them resting place, but the resistance spring not on a higher manual.

On others the manuals are placed so down, just enough to let the key speak far back of each other that in order to again, thus in staccato giving two tones reach the upper one it is impossible to when only one was played and intended sit safely on the bench. In others the It is true that piano manufacturers manuals are placed so far above each have learned and profited much from other that it is impossible for even an pianists, but organ manufacturers have organist with long fingers and a big span still much to learn from organists, and to play on two manuals with one hand it behooves all who purchase organs to

at the same time. All these difficulties, which are abso- for such defects as I have mentioned lutely inexcusable, are, however, slight before paying for the instrument, compared to such as the following: On No amateur organist in a small city some new organs on which the writer will notice all these defects at once. They has recently played, some of the white will only be discovered gradually, hence keys were five-eights of an inch wide, the above advice.

ogether with sacred words. It was im-

Is the Quartet Choir Passing?

CHURCH music in this country was long We must all admit that there has been

dominated by the influence of the quartet a great change for the better in this re-

choir. That choir engendered a style of spect, but I wonder whether it is fully

music suitable to its limitations. The realized how much the despised boy

style was mainly secular. The quartet choirs have had to do with the change

style was mainly secural. The quarter The boy choir has had to bear the brunt

glorification of four singers. Its reper- of much adverse criticism, often with

glorineation of four singers. Its reper-torie included operatic excerpts, Italian reason. Much of it would have been arias and popular ballads unequally yoked

together with sacred words. It was im-possible to discover any essential differ-demonstrate. But whatever its merits or

possible to discover any secular music. demerits, one thing is certain, and that cance between sacred and secular music. is that this form of choir has been one

Words formed the sole criterion between of the greatest factors in changing the

words formed the sale. And the type, character of church music from a secular

imitated by resident composers, spread to a sacred style. The reason is obvious,

to other forms of choirs. Trinity and Whenever possible, the leading choirs

to other forms of carriers of the forms of t

other churches stook for which the state of tradition of the English cathedrals, who

During this time secular music was church. Their lead was followed to such

advancing on legitimate lines, yet the an extent that standard church music

advancing on agranation and all and a second all forms of choirs — WALTER PROPERTY OF THE PROP

people who learned to control on Henry Hall, Professor of Choral Music

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# Department for Violinists

Edited by ROBERT BRAINE 

# Taking Care of the Fingerboard

Just as all the parts of a watch must be in perfect adjustment, and free from wear to keep correct time, so all the parts hollows. It is impossible to produce good day the name "Hopf" has developed into of a violin, especially its vital organs—so tones on such a fingerboard; some will a mere trade-mark, which any one can to speak—must be in perfect condition, be good and others bad. When the finger use, like "Ole Bull," "Conservatory," and each in its proper place. Taking the world over, I doubt if there is more than one violin in a hundred which gives distance, preventing free vibration, and forth its best tones, simply because some causing a distressing twang. It would of its parts are not of the proper quality seem that a good carpenter or cabinetor are out of adjustment. Take the maker could be relied on to dress an old fingerboard for instance; this seemingly fingerboard or adjust a new one, but unimportant part of the violin is re- such is not the case. One must undersponsible for much bad tone if it is not of first-rate quality, and properly adjusted. A fingerboard should be of the best ebony, of as hard quality as possible, so that it will resist as long as possible cheaper in the end to have all repairs the action of the fingers which press the done by a really first-class violin restrings so tightly on the fingerboard that pairer. Violins can be sent by parcel little gutters are soon worn in the fingerboard As soon as these little putters appear, which they will do in time in the will be amazed at the improvement which best chony, the fingerboard must be will result if his violin is put in firstshaved down, if it has enough wood to class condition, admit of the operation, or a new fingerboard must be adjusted to the violin. When the strings are pushed down into these little gutters in playing, an inolerably false twang results, making a good tone impossible.

Wrongly Adjusted Fingerboards

The fingerboard, especially in cheap violing is frequently adjusted at the wrong angle, so that the end is too high or low at the bridge. When this is the case, it is impossible to fit a bridge of the proper height to the violin, since the height of the bridge must be governed by the distances of the strings above the fingerboard. If the neck and fingerboard are adjusted at too great an angle, a very high bridge must be used, and if too low, a very low bridge. Now every violin, in order to sound at its best, must have a bridge of the proper height, in order that the strings may exert the required pressure on the belly of the violin. Any tone of a violin by experimenting with bridges of various height. This being the case, it must be evident that once the proper height of a bridge for a violin is ascertained, the neck and fingerboard of change the angle of the fingerboard by 17shaving some of the wood from the inner side, when it is too high, or by inserting a wedge between the neck and fingerhave the repairer unglue the violin where

they ascribe to fundamental defects in ginals.

Looking at a fingerboard casually, it catalogues of American violin dealers as often seems to be free from defects, but low as from \$40 to \$65. The cheap imiwhen a level is applied to it, it is seen tation Hopfs can be bought at all sorts to be warped and full of little humps and of prices from \$5 up. At the present presses the string into a hollow, the string touches the fingerboard for some little stand perfectly the principles of construction of the violin, and the adjustment of sults, so that it is better and really post, cheaply and safely, to good repairers in the large cities, and the player

# Hopf Violins

THE ETUDE is in constant receipt of letters from readers asking about the "Hopf" violin. They wish to know if it is a first-class make, if it is old, what

its value is, etc., etc.
Owning a "Hopf" violin is very much like having the measles. Very few people who dabble in the violin art escape owning one at some time or other in their lives. The fact of the matter is that while there were two violin makers named Hopf, who achieved some little reputation, the vast majority of these instruments are factory fiddles, branded "Hopf" simply as a trade-mark, and often of the

cheapest possible quality. The two "Hopfs" best known to the fiddle world were Christian Donat Hopf, who had a workshop at Klingenthal in Saxony, where he made rather heavily wooded violins with yellowish brown var derful changes which can be made in the nish, and David Christian Hopf, who made violins in the middle of the nineteenth century, and who stamped his violins on the back with his name, underneath the shoulder nut. The former placed labels in his violins reading as follows: "Christian Donat Hopff, violinangle that when this bridge is used the macher in Klingenthal." The labels of strings will lie at the proper distance the latter read: "David Christian Hopf, one the latter read: "David Christian Hopf, one repairers musicis, Instrumentalis in Quittenbach

### Imitation Hopfs

Just why the makers of cheap violins board when too low. The best plan is to in the Mittenwald, in the Tyrol and in Saxony, should have chosen the name the neck is inserted, and change the angle "Hopf" with which to brand vast quanof the neck so that the fingerboard will tities of cheap factory fiddles is not very lie at the proper angle to admit of a clear. The imitation "Hopfs" are mostly of bridge of the correct height being used. a cheap grade although a few imitations world over. Many violinists complain of certain are met with which command an almost tones on their violins being bad, which equal price, in the trade, with the ori-

case in many instances, a faulty finger- mentioned above do not command a high ing and talented.

board is often the underlying cause. price, many of them being offered in the "Paganini," etc.

# Advantages of Teaching

THE violin student, studying for the profession, who announces loftily that he does not like teaching, and never expects to teach, had best read his musical history, for there he will find that there was hardly a great violinist but did a great deal of teaching. Paganini, it is true, had only two pupils during his career. Sivori, and Catarina Calcagno, whom he became interested in and taught for a while when she was a little girl. Almost all the other great violinists taught much and formed many pupils. Among them might be mentioned Spohr, Wieniawski, De Beriot, Rode, Kreutzer, Baillot, Alard, Wilhelmj, Joachim, and a long list of others. At the present day Ysaye has done much teaching, Marteau is at the head of the violin department of the Berlin Hochschule, and Cesar Thompson has formed many pupils. It is announced that Carl Flesch will have charge of the violin classes of the Darmstadt conservatory.

## Musical Heirs Great violinists as a rule have taken

pleasure in teaching talented pupils, whom they looked upon as their musical heirs, who would aid in handing down the art of their masters to future generations. There is little doubt that a certain amount of teaching has a favorable effect on the development of an artist in violin playing. It is an inspiration to teach a congenial pupil, and in elucidating and explaining the mysteries of violin playing, the problems involved become more clear to the master. In explaining to others he gets new ideas himself. The reaction of mind on mind has played an important part in the development of every human art. Take the art of piano playing: does anyone believe that Liszt would have developed it to such an extent had it not have been for the inspiration of the coterie of pianistic disciples. which formed his musical court at Weimar? All agree that he had some of his best inspirations while explaining, criticizing and playing for these disciples. Joachim is another instance. In Berlin he was surrounded for years with pupils. admirers and disciples and under this congenial influence he developed the principles of his method and style of violin playing, which had, and will have for many years to come, an immense in fluence on the art of violin playing the

The violin student who never expects to teach, makes a mistake, for one learns by teaching, and gathers strength and inthe instrument. While this may be the Original instruments by the two Hopfs spiration from pupils if they are interest-



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# Making the Most of a Composition

THE choice of positions for executing given passages, on what string they will sound the most effective, and the shifting and portamento effects, require the deepest study and most discriminating judgment of the violinist. On these depend much of the effectiveness of any composition. Students often ask how they may know what position to use. A great deal of the music intended for students has the position work indicated by the fingering, and where this has been well done by a really experienced violinist, it forms a safe guide for the student An immense amount of violin music, however, including even some editions of standard works, has the fingering and position work only partially indicated, or worse yet, it has been fingered by imperfectly educated violinists. Compositions again, including a great deal of orchestra music, are frequently met with where no fingering at all, indicating the position work, is given. It is assumed that the music is to be played by thoroughly educated violinists, who have had enough experience to know what fingering and

positions to use A good violin teacher should always mark the music thoroughly for his pupils, and happy the student who falls into the hands of a teacher who does this. It is obvious that by the use of the various positions, a given passage can be played cometimes in several different ways, and the object is to play it in the manner which will be the most effective. For instance, the notes. E, F, G (first position we see advertised are alike, viz., the

a male voice or a trombone is to be as different violins require different sized suggested, the best effect would be ob- strings.—Jacobs' Orchestra Monthly, tained by using the G string. The full rich tones of the D string in the first and in the higher positions would suggest a contralto voice, etc., etc. An immense number of fine characteristic effects can also be obtained by the use of harmonics, natural and artificial on he various strings.

To decide on the position work, slides, shifting and best use of the respective strings requires a master in violin play-ing, and a great artist will often give much study even to a simple cradle song of melody, in this respect. The violin student can only hope to attain to this ability by much study of the best violin ability by much amony or the best visual music and great experience. After many music and great experience. After many ping idle in garrets and closets which, in riolinist acquires an instinct as to what positions and shifts will produce the best

No department of violin playing is more important than shifting, and in shifting a correct action of the thumb is of paramount importance. Players who have been incorrectly taught, or who have had no teacher at all, often grip the neck tightly and move the hand as a whole from one position to another, without them just as many benefits for the anticipating the change of position with accomplished player as for the beginner the thumb. Such a method will never result in easy, accurate shifting. Let the violin student remember, at all times, that the thumb is the advance pilot of the hand, and must move down towards the mistake. lower or up towards the higher position, before the hand follows it.

To shift easily and gracefully the hand must not grip the neck tightly, and the thumb must move lightly and flexibly. When a lower position is to be reached the thumb glides smoothly downwards along the neck before the hand has moved, and the hand follows swiftly after In going to a higher position the thumb moves first towards the higher position, and the hand follows it. One of the most noted violin teachers in the world tells his pupils, "Watch a toy monkey on a stick, and you will get some good ideal about shifting. The monkey's legs move first and the rest follows. Also in walking up stairs we do not jump up to each step with both feet, body and all. The foot goes first, then the body."

# Violin Strings

on the E string) can be played on the strings are supplied from one general A, D and G strings as well, by using the source to the various dealers, who in higher position. On each of these strings each instance adopt a brand name under the pitch of the notes will be the same, which they sell it. My attention very rebut the quality of tone will be entirely cently has been called to the fact that different. Each of the strings of the two retailers are furnishing the same violin, E, A, D, G, has its characteristic identical grade of string under two distone, just as human voices differ. A so- tinct trade brands. It not infrequently prano voice singing the same notes as a is next to impossible to youch for the contralto, gives an entirely different im-pression. origin of a string, for it may have passed through so many hands that one must A great violinist gives much care and hesitate in even stating whether it be A great vollinis gives much care and nestate in even stating whether it destings should be used for certain pass at an absolutely even gauge, and it is sages, according to the character of the obvious that it would not be a good effect to be achieved. If, for instance, business policy so to manufacture them.

# Restoring Old Violins

The restoration of fine old violins is off, was responsible for much of this one of the very fine arts. Many can make Of recent years violinists have away good new violins but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and This is a branen by liseli, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilled treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident

their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, The future of the American virtuoso neck, fingerboard, strings, etc., they imdepends to a large extent upon his own mediately have a musical and commercial efforts towards attaining that standard value often away beyond the idea of their efforts towards attaining that standard value often away beyond the idea of their which the best arists in Europe have at- owners. They then become valuable to tained. It means often much sacrifice of a violinist "who knows," They then have tained. It means often much sacrifice of a woman's who knows. They then have that which would offer a pleasant social power, evenness and brilliancy and re-lateral power of the previously was in good clothes rich food and pleasant an inanimate object, has become through anarters in which to live. We know how the skill of the repairer, possessed of life

## Action of the Thumb in Shifting The Importance of Keeping in Practice

VIOLIN players, no matter how far sel vanced they are, should never neglect their former studies and exercises. The should always remember that their propress and advancement was brought abor by instructive works which carry with Many violinists make a peculiar mistake in thinking that when once they have gone through with certain studies, ther are through for good. This is a serious

Every violinist should possess his own library of the classic studies for private practice and for keeping in trim. These inclure Kreutzer, Rode, Rovelli, Figrillo Gavines, Paganini, Casorti, and Tartini's Art of Bowing .- G. S. in The Musical Observer

### Music Above Technic

Nothing in the violin art has been more striking, of recent years than the tendency to get away from mere technical displays and give precedence to comositions which display correct art, and pure and beautiful music. Take one of Kreisler's programs of the past winter, lowing:

Sonata, A major, by Handel; Lo Folia (variations), by Corelli; Romance G major, by Beethoven; Romance, 1 major, by Beethoven: Prelude E maj by Bach; Gavotte, E major, by Bach; Three Slavonic Dances, by Dyork-Kreisler, and Tambourin Chinois by Kreisler

In this program the classics prenate, and there is nothing in the whole program which requires tremendous technical tours de force. It is not so many years ago that no concert violinist would think of playing a concert program without one of the big concertos and without some of the dazzling tednical show pieces of Paganini. The violinists of a recent age seemed to think that what the public demanded, of all other things, was compositions with tre mendous finger dexterity, and intricate left hand pizzicato, double stopping, broken chords, and all the other difficulties which Paganini made so popular There is little doubt that the influence of ened to the fact that what concert-goers desire most of all in violin playing is a pure and beautiful tone, absolutely correct intonation, good musical style, and striking temperament and individuality in the artist. A great violinist often makes his most striking public successes in comparatively simple compositions The violin is, first of all, a singing instrument, and the violinist who can make his instrument sing, the most nearly approaching human singing by a consummate vocal artist, will stand first in the favor of the public. The moral of all this is that violin students should devote more attention to their tone, style, and expression, as above mere technical display and finger dexterity. The classics have come down off the shelf for making up programs for violin recitals in the United States, and are growing more and more in favor with the American public

quarters in which to live. We know how the skill of the repairer, possessed of life dium for the thought that cannot be promitted by the skill of th music .- R. Wagner.

# Violin Questions Answered

O'N do soit ignow the violins made by the control of the control o

be detached (staccato). Some writers of reacte a slight emphasis.

E. McD.—It is perfectly natural for the finger tips to become now when the study of the violo is first taken up. It strong preserve that the study of the violo is first taken up. It strong preserve that is the strong of the violo is first taken up. It strong preserve that is a strong preserve the strong to the violo is first taken up. It strong preserve that is a strong preserve the strong to the strong that is a strong posterior to the strong that is a strong posterior to the strong that is a strong posterior than the strong than the strong posterior than the strong than the strong than the strong posterior than the strong than the strong posterior than the strong than the strong than the strong posterior than the strong than the strong posterior than the strong than

had beet consult a good physician at once.

G. H.—J. For hints on learning to play
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L. V. T.—The little notches cut in the #
holes of the violin are a guide for the correct
placing of the bridge. The back edges of the
feet of the bridge should come in a straight
line with the inner cross-cuts, (notches) of
the sound holes.



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THIRD

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PIANOFORTE

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nposers, both those who are known

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nition, bringing to the winners a desir

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SEVEN HUNDRED

will be divided among the successful composers in the following manner:

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Form (waltz, march, tarantelle, mazurka

First Prize - - - \$60.00

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Second Prize - - 45.00 Third Prize - - 30.00

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The contest is open to composers of every nationality.
Composers may submit as many man-

cery nationality.

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All camers will close July 1st, 1915.

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CONDITIONS

alka, etc.) we offer the following

we offer the following prizes:-

offer four prizes as follows:-

**DOLLARS** 

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# Department for Children

Edited by JO-SHIPLEY WATSON

THE following program "American

# PART I-DISCOVERY.

1. Chorus, The Hardy Norseman,

- 2. PIANO Solo, Echoes from the Old 3. Chorus, The Danuebrog.
- 5. CHORUS, Columbus, 6. PIANO Solo, March of the Pilgrims,
- 7. CHORUS, Henry Hudson, W1LC0X-GOTTSCHALK

### PART II-SETTLEMENT.

PART III-REVOLUTIONARY WAR. 1 Cuppus Bunker Hill and Varktown

- Wilcox-Gottschalk 2. Piano Duet, Charge of the Uhlans,
- 3. Chorus, Yankee Doodle...UNKNOWN 4. VIOLIN Solo, Romance sans Paroles,
- 5. Chorus, Our Flag is There, 6 Piano Solo, Quartet from Rigoletto,

# DADT IV.MEYICAN WAD

1. PIANO DUET, The Second Spanish 

4. Chorus, Little Papoose on the Wind-

5. PIANO SOLO, Idilio. 5. Piano Solo, Idilio. Lack
6. Piano Duer, Cavalry March, Op 4

found followers some of his ambitions had

HOMPESCH

# PART V-CIVIL WAR.

1. CHORUS, Civil War.

- 8. CHORUS, Star Spangled Banner. Key sunshine, air, blue sky, birds and the

# American History in Music Where the Great Musicians laughter of nearby golfers. Such is the Lived, Worked and Died grave of Edward MacDowell.

old St. Paul's Church. Even the cus- this tone maker, World, On the Alps. Op. 58 Tourlie todian remains silent, and you are too, and long after you think about this tomb a hill-top, DANISH NATIONAL Song of Bach, neglected for so many years all looks out over the whispering tree 

down in Salzburg. One feels exhilarated WILCOX-GOTTSCHALK beyond words when passing in and out arch of the Pilgrius, of the Mozart house. The place seems NEVINS to breathe out some of the joy and gayety of the sunny spiri, who was cradled there,

VIOLIN Solo, Variations on the Rus- the fur and leather district. The tablet, next month's ETUDE, 1. VIOLIN Soo, Jordaniens on the Russian Folk Song, "The Red Sarations of the Song, "The Red Sarations of the Song, "The Red Sarations" (See Song, "The Red Sarations") (See Song, "The Red Sarations") (See Song, "The Hilphand, the Hilphand,

5. Piano Duri, Irish Airs... Rosenno 6. Chosus, Russian National Authem, If the birthplace is in a place of con-5. What Von Lyorr fusion, the grave of Wagner is not. It is Delivery Wagon? 7. VIOLIN SOLO, Irish Lilt ..... SAENGER most beautifully located and the day after hearing Parsifal at the Festival Theatre in Perambulator? Bayreuth we started out in search of this 7. What famous American singer came

grave. First we found the chapel in on a Stram Engine? which Liszt lies buried, a rather stuffy, 8. What composer of Germ dusty place hung with withered wreaths. songs came in a Run-about? BOHM It seemed rather showy, somewhat grandiose after the manner of the man, On the way to Wagner's grave we

e sails Paroles,
Tschalkowsky
There
fried." We looked over the gates and AMERICAN NAVAL OFFICER into the mass of shrubbery. The only thing we could take away with us was a view of the frieze around the top of the house and we marveled at the greenness of the grass, at the coolness of the shaded nooks inside. Around the corner and down a few paces is the grave hidden in the trees and carpeted with English ivy. Few were leaning over the iron fence that guards it so we had time to ...Wachs muse and somehow it seemed good that he was lying there at rest so near his home, so near his theatre, so near the

found fulfilment. One bleak snowy day I went to another were turned to icc, fantastic wreaths of were turned to ke, lantastic wreaths of WILGON-GOTTSCHAIK COLOrder beads hung above the near-by 2. Plano Durs, Negro Melody, Waxins graves. The snow souried into the crevious Solo, Old Black Joc., is and leaves blew down the path, it was foreign and formal, I still keep the March, whispering tree-ups and labout; an audience of the Blaine sun." There is a glorious view all about; cheering loudly."

There is no marble cross, no ponderous In the course of many years and of tomb, no showy chapel, a native boulder recently by the Eighth Grade Pupils of much wandering I have visited many marks the spot and a simple rustic fence Branford, Connecticut. The program shrines, many birth houses and many guards it. Spruce boughs cover the scar was prepared by Arthur Schuckai, Su- graves of famous musicmakers. There in the sod and but for the bronze tablet previor of Music. The idea is a good is that quant old house in the sleep embedded in the boulder's face one would one and can be worked out by any ambitout of Eisenach. What a pleasing not know that the New World had laid place, and how nice to be born there! a genius there. How good it was to This is the Bach birth house; then there linger for an hour, two hours. What is his tomb in Leipsic, a noble tomb, for pleasant thoughts surged into words; how gotten for many years-how silently im- one's heart danced with the leaves; how Norse National Song pressive it is in the dusky vault of the in tune nature was with the music of

This is a truly American shrine set on

And faces the setting sun."

# The Arrival of the Artists

By LUCRETIA M. LAWRENCE.

In the name of the vehicle set in Some of you may recall the stolid face italics, you will find the letters which of the Leipsic house where Wagner was compose the name of the master sought.
born. It is in a busy street down in The correct answers will be published in

4. What famous violinist came in an

5. What Italian master came in a

6. What famous soprano came in a

8. What composer of German popular

9. What modern German pianist came in a Submarine. 10. What composer of a famous British

# About People and Things

Men employed in stringing a scale or pianos dust their hands and arms with talcum to prevent perspiration from hands and arms from rusting the wire and discoloring the copper-wound strings Rudolph of Nuremberg drew the first wire in 1410. The evolution of wire has kept pace with the evolution of music, The perfected steel wire becomes a medium for expression of a composer's ideal; the metamorphosis of iron ore plays a big part in the rendition of a Beet-

hoven Sonata The late Madame Gerville-Réache left One bleak snowy day I went to allowing the following record of her training: shrine, the graves of Felix and Fanny With the composer at the piano and the greatest contralto of the century fairly holding a club over my head, I was made 2. Plano Dutt, Negro Metony.

5. Plano Soo, Old Black Joe,

Meacham was foreign and formal, I still keep the frozen ivy leaf as a memento of that way of announcing to a pupil that her strong the formal plano state of a pupil that her interpretation of a part was satisfactory. She was paring of praise when a pupil heard the longed for En bien, ma petite, marche.' This was net way of announcing to a pupil that her interpretation of a part was satisfactory. She was sparing of praise when a pupil heard the longed for En bien, ma petite, marche.' She was of announcing to a pupil that her interpretation of a part was satisfactory. She was sparing of praise when a pupil heard the longed for En bien, ma petite, marche.' This was net way of announcing to a pupil that her interpretation of a part was satisfactory. She was sparing of praise when a pupil heard the longed for En bien, ma petite, marche.' This was net way of announcing to a pupil that her interpretation of a part was satisfactory. She was sparing of praise when a pupil heard the longed for En bien, ma petite, marche.' This was net way of announcing to a pupil that her interpretation of a part was satisfactory. She was sparing of praise when a pupil heard the longed for En bien, ma petite, marche.' This was net way of announcing to a pupil that her interpretation of a part was satisfactory. to rehearse three hours a day until Mme an audience of three thousand had been (Children's Department continued on page 394)

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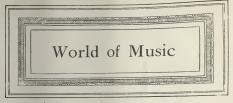
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Q. Every now and then I see plane music written on three states like organ music. Why is this donn't lines done where there is a sustained note (or notes) in almost every measure of the base. It is done to facilitate the control of the control of

Q. 1. The following measures were taken from a Czerny exercise: What is meant by the comma before the note and how would such a measure be played? What effect has a comma over a note?





A. The comma in the first example is a phrasing mark. Lift the hand here and punepursuing hears. Last the man described in the clearly take indicated the draws something depends upon the context, but the whole totes at the heginning are pursuing the left hand and sustained by the Pedal, and the left hand the context has the heginning are pursuing the pedal and the left hand and sustained by the pedal and the left hand then crosses and plays the upper notes.

Q. In such a measure as the following is it customary to play the G flat or is it tied. Is there a rule which covers this sub-



A. This is what is called an enharmonic tie. The G-flat should not be struck. This applies in every case where a note is tied to another which gives the same sound.

asoline which gives the same of the dot on a soline which gives the same of the point surface and sugar marked statested. Dues not the carlot—same sugar marked statested to the solid the carlot—\$1. We count and with the statesto—\$1. We count and with the statesto—\$1. We count the point with the statesto of the surface o

most componers for motegan is used to-day by most componers for motegan of most or states of states of the state of the st

Q. 1. Will you please tell me how to plus the grace notes in Mendelssohn's Sprint Sona. Should they be played as writtes a should they be played a imultaneously with the first sixteenth note, thus:



el-houte graded correr, here taken some of the state of the best correct of the state of the state

# New Books Reviewed

New Books Reviewed

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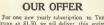
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# Children's Department

(Continued from page 386)

# Acrostics in the History of Music

By CHARLES BANCROFT

THE ETUDE

Acrostics make an interesting way to the memorizing of the history of music. The initial letter of each line will form the key to the phrase that follows. The teacher should see that the pupil first studies the life of the composer, then the acrostic can be formed. In class work, prizes could be awarded for the most original phrases. The following examples are offered by way of suggestion. is advisable to use the history book being studied in writing the phrases, and, only one individual composer should be T-he latter days of his life were passed taken up at a time.

TOHANN SEBASTIAN BACH. 1685—1750.

B-ecame an orphan at the age of ten, A-nd was totally blind one ear before M-other's name was Bartholdy, which he died.

C-onsidered the greatest organist of E-verything was done by his parents the eighteenth century. to develop his talent.

H—is fugues are his best-known works. N—oted for his music to Shakespeare's

George Frederick Handel. 1685-1759

A-nd his greatest oratorio is The Mesria h N-aturalized an Englishman, and

buried in Westminster Abbey.

D-ublin, Ireland, witnessed the first performance of The Messiah.

is still living. L-ondon was his home from the year O-vertures, seven in number, and four 1712.

> FRANZ JOSEPH HAYDN. 1732-1809.

H-e served as valet to one of his teachers.

A-t eight he joined the choir of St.

Stephen's, in Vienna, Stephen's, in Vienna,
Y—ears spent with an irritable wife did
C—onditions of his country affected by

not affect his work.

D—irector of the famous Esterhazy Compositions.

H—e played in public, a concerto at N-amed by musicians of his time as "Papa Haydn,"

WOLFGANG AMADEUS MOZART, 1756-1791

O-rganist at the age of seven. Z-ealously trained by his father.

A-t the age of fourteen he wrote a grand opera.
R-elated to C. M. Von Weber by mar-

T-he Magic Flute is one of his compo- L-ike Chopin he greatly changed the

LUDWIG VAN BEETHOVEN, 1770-1827. B-orn at Bonn, a little German city,

on the Rhine. E-verything he played he thoroughly E-ach measure received the correct

interpretation, T-aught by Haydn and Albrechtsberger.

H-is mother was a cook with a sweet O-nly one opera, Fidelio, is credited to

V-ocal compositions, as well as sonusician.

musician.

musician.

natas, overtures and symphonies,

nated the composer of "the music

are amongst his works.

of the future."

upon sound musical laws.

N-ine symphonies are his most won
R-emarkable for the original ideas

FRANZ SCHUREDT 1797-1828

S-on of a schoolmaster in the village of Lichtenthal.

C-horister in the Imperial Court Chair of Vienna,

H-e wrote about six hundred and fifty

U-nfinished Symphony in B minor his best-known work. B-eethoven and Schubert are buried

beside each other, E-riking and Hark, Hark, the Lords were composed by him

R-eading poetry influenced his work as a composer in poverty.

> FELIZ MENDELSSOHN BARTHOLDY 1809-1847

he adopted

A Midsummer Night's Dream,

D-rawing and the writing of fasci-H-alle on the Saale was his birthplace. E-hjah, his oratorio, was first performed at Birmingham, England.

L-earning of the death of his sister hastened his end S-t. Paul is another of his oratorios

often heard. E-ngland's enthusiasm for his music S-ongs Without Words are also his compositions.

symphonies he also wrote.

H-e was the founder of the famous Leipzig Conservatory. N-oble in purpose, he was possessed of great musical ability.

FREDERIC CHOPIN.

the age of nine. O-rdinary people did not appeal to his aristocratic nature.

P-olish legends gave him the inspira-M-ade a concert tour at the age of I-ncluded in his works are four bril-

liant Scherzos. N-ineteen nocturnes, and twenty-five preludes.

1811-1885

standard of playing.

I—ntimate with Chopin, Paganini and

Berlioz. on of an excellent amateur pianist. Z-ealously studied under Salieri and

Czerny. T-he great pianists frequently play his

> RICHARD WAGNER. 1813-1883.

W-as the composer of The Flying Dutchman,

A-n organist named Müller and Theodor Weinlig were his teachers. G-reat dramatist as well as a great

E-ach of his writings are founded E-ight hundred and more books have

introduced in his work.

# How the Pianoforte Came Into Being

The plane, or properly specially, sistent, coloranni Ferrini, made a pianoand force, has a control of the state of spain. It was a specific investigators generally agree that the bought by the Queen of Spain. In the investigators generally asset that it is inmintor was partonent of the draw-vention he sold \$125,000 worth of the new g room the piano has passed from ing room the plant through a cloud of 1831, his last work having been the grand In its antique form it is too nch mixed up with other instruments the lyre order to be worth while trac-But Cristofori was in reality the untor who established the principles on which the piano of to-day is con-

Cristofori was a harpsichord maker of patron Prince Ferdinand, son of the ing it. hilled harpsichord player. Ferdinand settle in Florence. Two of his pianos eg of the exhibits.

museum of the eminent collectors and lithord, and have white natural keys, made it. atter only four octaves.

THE plane, or properly speaking, the sistant, Giovanni Ferrini, made a pianoharps in London alone. Erard died in organ which he built for the chapel of the Tuilleries

The fame of the Cristofori invention soon spread through Europe and there were many inventors to follow him, up to the time that Sebastien Erard made vast improvements in the construction Unstored was a marposened maker of the instrument, almost revolutioniz-

Erard, at the age of eighteen, left Strasburg, his native place, for Paris. usoled upon Cristofori to leave Padua where he bound himself apprentice to a clavichordmaker, soon proving himself fortunately still existing. The early so skillful as to excite the jealously of of dated 1720, belonged to Signora his master. They quarreled and parted, and it has found its way into the Metro- another constructor of clavichords, who when Museum of Art in New York appreciated his skill so much that he set where it is one of the most interest- him to make an instrument that was to surpass everything that had up to that The second piano, dated 1726, is in time been done in this line.

Young Sebastien accomplished the usiologists, the Signori Kraus, of task with complete success, and when his Parence, Both instruments, the 1720 and master took the harpsichord to the pur-1726, have the overdampers and chaser and was asked to explain the bek the latter the mechanical comple- mechanism he was unable to do so, and of the action. Both pianos are was obliged to confess that Erard had

to the compass differs, the earlier hav- Orders poured in upon Erard altofour and a half octaves, and the gether beyond his power of production and he took his brother into partnership Cristofori died in 1731, aged sixty-six. and they established themselves in Paris The year previous to his death his as- as makers of pianos.—Philadelphia Press.

# Fixing the Price and Starting a Class By ROLAND DIGGLE

ing nothing, that the teacher has never ad more than a term of lessons herself, and that while her pupils are able to struggle through a few easy pieces, they really know nothing whatever about even the radiments of music. This knowledge

will not help you to get any pupils. pert to succeed if you charge a dollar a voice teacher. esson when in your heart you know ing so the small loss will be made up.

for one of her pupils to find out more. that another pupil has been getting lesons for less than she has.

ONE of the most discouraging things a ten-week term. Besides, why should the young teacher has to contend with you have to wait ten weeks for your the cut-rate fiend. How are you money? It is next to an impossibility to going to compete with a teacher who get the money in advance, especially in gives two lessons for a quarter? In every many of the smaller places. "Why own in the country you will find some- should they pay in advance," they ask, one pretending to teach for that price. "would you pay your doctor or your know of people who give a lesson for lawyer in advance?" Having decided on to cents. How then can you make your price and terms, you must get them people realize that good lessons are before the people whom they are likely to worth from 50 cents to \$5.00. In the interest. The most satisfactory way to itst place there is little to be gained by do this is by circular letter, telling where and how long you have studied, what you may know that the pupils are really learn- expect to teach, your prices, terms, etc., and, if possible, giving references from your teachers. Make it as interesting as you can, and at the same time businesslike. Send under a two-cent stamp to all who might be interested. The same week you send these out, if possible give a public recital. In this way you will show people what you can actually do. The first thing to do, is to decide how you never hear of the ten-cent teacher giving a recital, although it is one of the the are really worth. You cannot ex- best advertisement there is for a piano or

Having done all this you may possibly by are not worth more than fifty cents.

For the first year it might be wise to

this you will be disappointed. Don't be
this you will be disappointed. darge a little less than what you think discouraged, however. If you have had Four lesson is worth. You will learn a two or three inquiries you have done deal during your first year's teach- better than dozens of teachers before you. Go after the prospective pupils personally Having decided on the price you will talk with the parents, interest them, and thange, stick to it, don't have two or three you will get what you want. Remember Nothing hurts a teacher more that one pupil interested will soon bring

or two small places of from two to five of two small places of from two to hive hundred inhabitants, arrange to spend a hundred inhabitants, arrange to spend a day in each; it will be easier to get up s classes, it is perhaps best to send in a class in places of this size than in the once a month. The amount is then larger towns, and until you have a large traffer than it would be if you waited for class at home it will help keep you busy.

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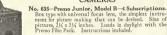
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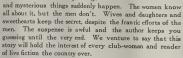
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# PICTORIAL REVIEW

15c For May 15c

April 10th

"Come Without Money And Buy"

By CLARA A. KORN

PROBABLY most people are aware of a and the outlook for the winter ruber cooperative system of exchanging musical dark. Subsequent to this, the M.D.'s wife convert the system of the control of the system. scrvices for other services, such as den- secured the young man twenty-two additistry, drawing, languages, typewriting, tional pupils among her friends. secretarial and medical duties, etc. Also At about the same time I met a young vocal instruction in exchange for piano, woman pianist, from Vienna, who was and vice versa. But that commodities appearing in a series of recitals through and vice versa.

In the partial section of the partial section of the partial section of the secured in this way, and that advan- leading American piano manufacture. be secured in this way, and that arrange the secured in this way, and that are its taken thereof by some teachers and other prominent people. After age, who easily belong in the realm of artists, son or two she settled in New York as is not so well known. One instance is of instructor of piano. Among her puroks a noted teacher of singing, who, during was the daughter of a boarding house the entire period stated above, has been keeper, to whom she gave two lessons a the entire period stated above, has been giving a lady two lessons a week, free, week in exchange for dinners. The in exchange for week-ends spent with teacher's regular rate was three dolars. her family in the suburbs. At the time a lesson, and the boarding house land the arrangement was made the two par- lady charged the same sum for a whole ties were entire strangers to each other, week of dinners, yet for all that the the combination having been the result of pianist was most happy to add the secareful search made by the teacher for ond lesson, and call it square. Living such accommodation, which was effected entirely alone, with no friends except through the medium of a mutual friend. purely professional ones, the dinners rep-In the course of time the pupil herself resented not alone the entity of food her had acquired quite a reputation, and is a social diversion as well. She met proan efficient church soloist. Up to a few ple in a cordial and familiar way, which years ago, when she inherited a large compensated for the extra bonus. fortune, she was drawing a salary of I, myself, have several times exchanged twelve hundred a year as soprano in a musical tuition for dressmaking, and have Presbyterian church, and an additional never been so elegantly clothed as at eight hundred for a simultaneous posi- these periods. In fact, so much so that tion in a synagogue. Being well able to upon one occasion a self-important pay for her tuition, her teacher, however, wealthy cluhwoman from a fashionable preferred the situation unchanged, and suburb, criticised me by remarking that felt he was amply compensated for his I could not be a serious composer, te-

Another instance is that of a young woman musician would surely prefer gir-Hungarian pianist, whom I met at a sea- ing twenty or more hours of her time and shore hotel, where he was one of the knowledge rather than plunk down fifty hired musicians. Among the guests was dollars for a gown. And in many, many a physician with his family. As the sum- instances, the fifty dollars would not be mer season waned, and the time for de- on hand for the purpose. parture approached, the doctor offered the pianist free room and board in his it will be seen that a musician needs very own home in exchange for piano lessons little actual cash in order to live and to to his two daughters. The pianist was live in comfort, as the cooperative ida very grateful for this opportunity, as he of a free and equal exchange solves the was quite unknown in the United States, riddle.

cause I was too well-dressed Any

Now, after everything is said and done.

# Counting That Brings Results

By A. M. STEEDE

THE average child greatly dislikes listen carefully and at the end of cache counting while playing. It must be re- selection to try to tell the time measure membered that this inability to count in which it is written. They will ren does not by any means imply an inability quickly distinguish between % and % to play in correct time. It is due merely time, and will soon be able to count akon to the inherent difficulty that we all find even to unfamiliar music. in trying to do more than one thing at a As the pupils become more proficient time, carrying on a conversation while less obvious rhythms can be chosen and adding up a row of figures for example, music in % and % time played for them The logical way, therefore, of overcoming although in these latter rhythms the sm only one thing at a time.

Let the child first count out loud the swing of a barcarolle before they are time of the music in question, without touching the key-board, but pointing out

This work can be done to greatest at the property of the prop the notes with a pencil as he counts, vantage with more than one pupil present. This may require some repetition before and would lend a welcome variety to a the pupil can do it with certainty. Then class in theory. In country districts a the teacher can say:

"Now suppose you count this piece small class for theory, however to small class for theory, however to preparation, the punit will find that the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can secure a class of two ky the previous tracher can be a considered with the considere preparation, the pupil will find little difficulty in this, and when he has done so to overlap slightly. In my own expria few times will himself be ready to ence this has proved a most popular for

a necessary part of each lesson. With more advanced pupils the sense otherwise hear. This idea of playing for of rhythm may be rapidly developed by the pupils is full of possibilities in the the following plan: Let the teacher play hands of a capable teacher, and with rather slowly a number of short selections more advanced students the ear can be of music, beginning with those of well trained to notice changes of key, and marked rhythm, such as marches or also to trace the musical form in the waltzes. She will require the pupils to simpler sonatas and rondos

the difficulty is to require of the pupil pler examples should be chosen allowing the pupils to become familiar with the

play and count. It is a good plan to make counting with one study or piece a necessary part of each leave

a wider range of music than they would

# Teaching Children to Hear Their Own Music

By ALICE THORSEN

WHEN the world's great artists, in the Learn to listen to yourself.

To receive pleasure, or to give pleasure a fixed habit. with music, we must know how to listen. This is the first thing and the last thing. am convinced, therefore, that the first object of musical instruction should be to bring about a conscious, intelligent exreise of the sense of hearing.

Most children of three or four can distinguish the primary colors and name them-and frequently also several sec- tice, ondary ones; they can designate various extremes of taste, such as sour, sweet, litter, etc., and recognize familiar dainties by their odor; the mother, consciously hearing alone. or unconsciously, is continually giving the child instruction along these lines. But for not recognize the fact that his sense teach a child of three the difference be- sons having sharp ears may yet be are taught to recite.

the music teacher produces a book with most plastic-at the beginning. a line of little pot-hooks on it, and probut his sense of hearing is allowed to diminished chord deteriorate under neglect and abuse.

I use the word "abuse" advisedly. If, attention to the half-step between E and them continually, with this erroneous sup-

Chords, cadences, sequences, modulamusical field, are asked to give a hint tions and various forms come into his musical field, are districted from success, the music, but, because the nature of these is to the second invariably contains this advice: has never been explained, the pupil never really hears them. Half-hearing becomes

> As the memory is ruined by excessive reading of light literature (with no desire of remembering), so the keener sense of musical discrimination-the ability to compare tones and retain a mental picture of chords and phrases-is ultimately destroyed by continued half-hearing prac-

Rhythm may be imparted by sight and feeling, as well as hearing, but pitch and dynamics are dependent on the sense of

Many persons who think they are listening to music, do not, as a matter of when he goes to the piano and beats the fact, take a real cognizance of anything but the rhythm.

Some persons, having the keenest sight of hearing is also clamoring for instruc- for objects, may nevertheless be colortion. It would be no more difficult to blind to certain colors. Similarly, pertwen consonance and dissonance than able to distinguish between tones of difto distinguish red from blue, or rough ferent pitch. These deficiencies may be from smooth. A little melody on the so slight that a little thoughtful trainkeys could be learned as readily as some ing might soon overcome them. Those of the meaningless jingles which children who are entrusted with the training of young persons should look for such de-But this cultivation of the sense of ficiencies of the senses and endeavor to hearing is left to the music teacher. And correct them while the sensibilities are

The first music lesson should consist ceds to explain that when the pot-hook of tests as to the child's sense of hearappears on a certain line, the pupil must ing-to find the octave of a given tone. strike a certain key-"see, this one, right to find the faintly sounding harmonic below the two black ones"-and the child (produced by holding down one key, tearns to look up and look down with silently, and striking its octave or fifth) great speed, and his fingers are trained and, possibly, to distinguish between a to follow the dictate of the not-hooks- major and minor chord, or a major and

Whether the child has the necessary intelligence and musical ear to get any for example, the teacher does not call of this is not so important; the teacher discovers something of the pupil's natural F. the pupil will suppose that all the dia-tonic tones are equi-distant, and, playing cffort; the pupil will at least acquire the fundamental idea-that listening is the position in mind, will very soon ruin his important thing in learning music. A ability to distinguish the finer differences good ear will demand good technic. That must follow-but not precede.

# When Bruckner Rebelled

and his temper and he pulled out all of the organ stops and poured all his sorrows and unhappiness into a pandemonium of sound.

Hardly had he reached the final chords then the sacristan appeared in the organ and shouted breathlessly, "Quick, Bruckner, run to the sacristry, the prelate has called you." Bruckner nodded underslandingly and went quickly to the priest who was still clad in all his ecclesiastical tobes. He was received with a flood of

What is the matter with you, Bruckter, can't you play anything else? Tone nobility, the others who know something of music and even the peasants who thow nothing of music-all laughed. A Metty state of affairs. You played nothing but scales, up and down, up and If that ever happens again we

ANTON BRUCKNER at one time was the "Ah, your Grace," answered Brucktracher and organist at Stifte St. Florian ner, "you see it is this way. The diet in Oberösterreich. The church was not and only the diet is to blame. With a rich one and Bruckner had much to such food as I receive here I can not ontend with in order to exist. Once play anything but harmonized scales up a great church festival Bruckner went and down the keyboard. I sit at the to organ bench very hungry and indigend of the table and when the plate comes to me there is nothing in it but a few bones and little bits of meat floating in the gravy. Naturally I am very hungry. With such a diet I can't play

The prelate laughed and ordered that thereafter in the refectory the platter should start its rounds with Bruckner.

# Bruckner's Truthful Pupil

Once when Bruckner was very poor he had the good fortune to secure a pupil in the home of a wealthy patron. When he arrived at the home he took the little day everybody in the church laughed, all girl up in his arms. She exclaimed at the public, the church laughed, all once, "Why, Herr Bruckner-you have been drinking wine!"

Bruckner was flabbergasted for the moment but collected his wits and said: "What a remarkably intelligent child-

she has already observed that I have just shall have to part. What is the meaning come from Holy Communion"—Translated for THE ETUDE from "Der Merker."

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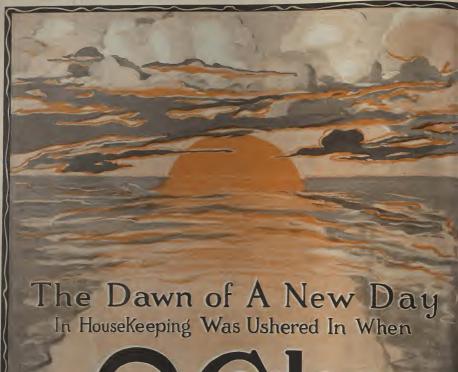
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